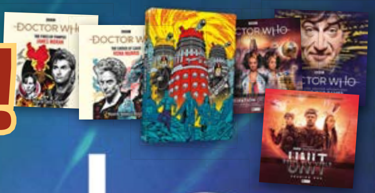
JASON FLEMYNG
Dad's Dalek legacy

BBC

WIN!



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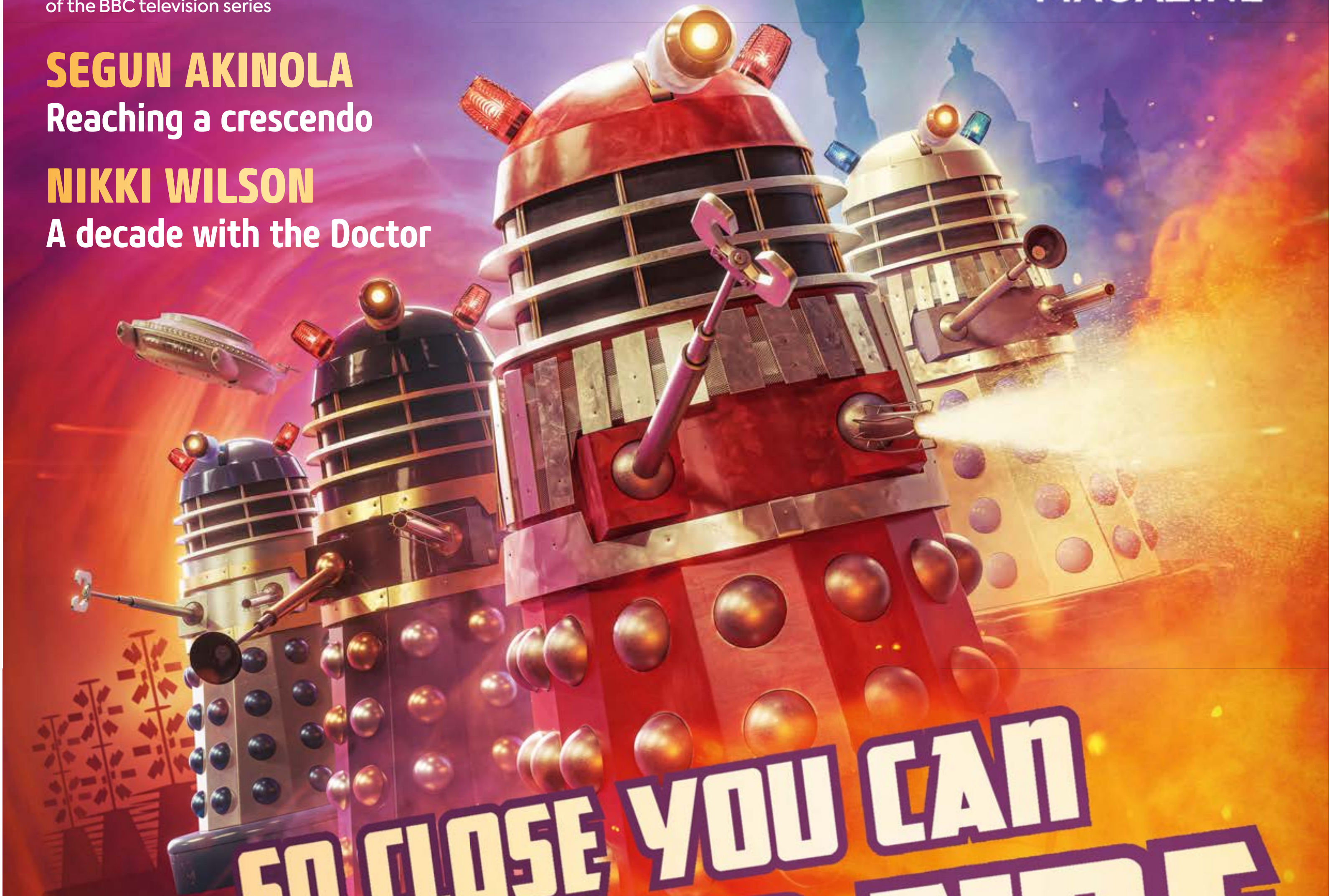
of the BBC television series

SEGUN AKINOLA
Reaching a crescendo

NIKKI WILSON
A decade with the Doctor



SO CLOSE YOU CAN FEEL THEIR FIRE

Inside *Daleks' Invasion Earth 2150 A.D.*
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Dr. Who's Greatest Adventure!

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Pull to Open

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OVER 450 DALEK PRIZES TO BE WON!
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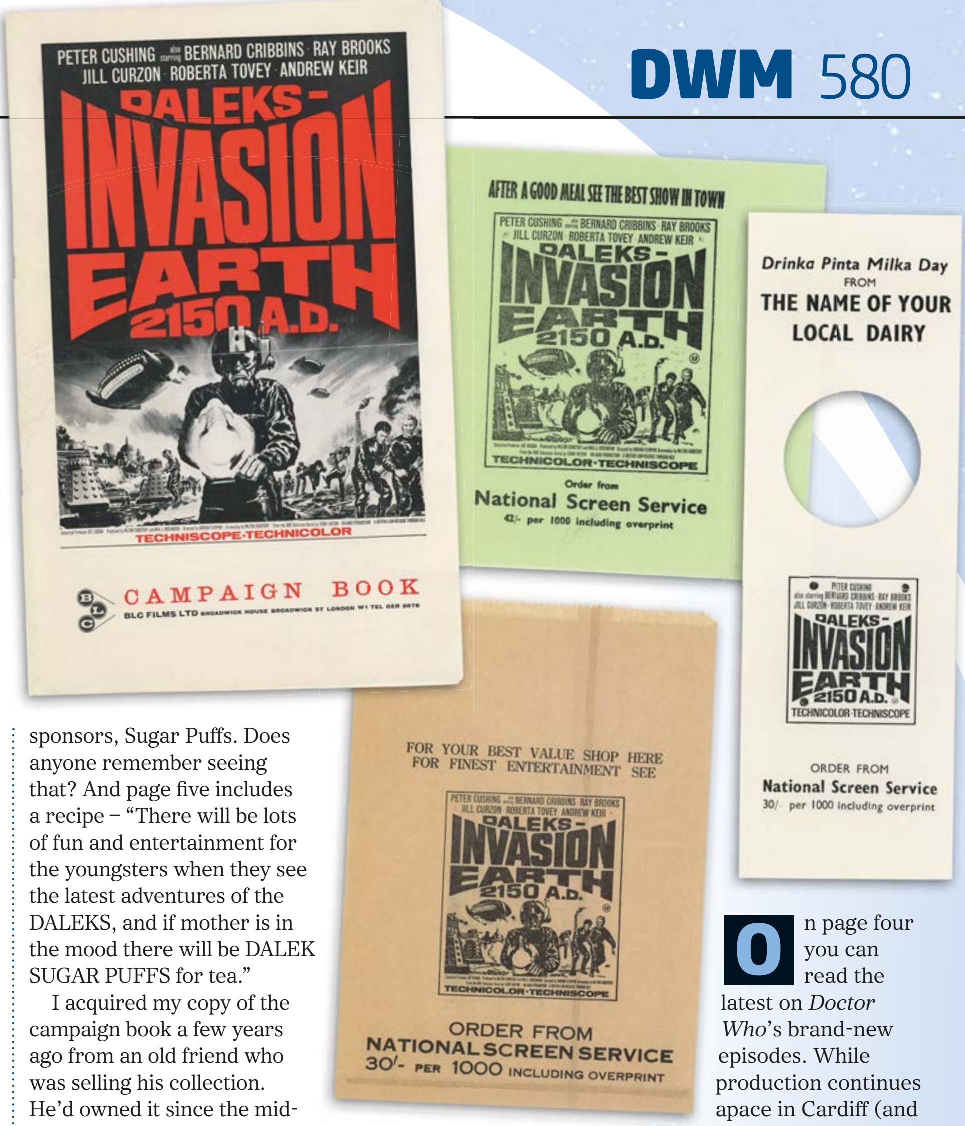
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One Sunday in July, as the temperature nudged 30 degrees, I rejected the glorious sunshine in favour of spending the afternoon in a darkened room. And I didn't regret a single minute of it. I've loved the 1960s Dalek movies since I was a child, so when I discovered that my local cinema was showing a double-bill I knew I had to be there – regardless of the beautiful weather.

I'd never seen the films in a cinema, and in some ways it was like watching them for the first time. I'd always admired the way *Dr. Who and the Daleks* creates such a compelling parallel universe, both in its origin story for the eccentric Doctor and its eerie evocation of the planet Skaro. But while watching the pristine 4K restorations on the big screen I gained a new respect for *Daleks' Invasion Earth 2150 A.D.* As someone who struggles with the glacial pace of many recent streaming dramas, the dynamic camerawork and brisk cutting in this 56-year-old film came as quite a surprise. *Daleks' Invasion Earth 2150 A.D.* hits the ground running and *just gets on with it*. By the time Wyler (Andrew Keir) surveyed the smouldering ruins of the Daleks' mining operation and declared "That's the finish of that lot," I felt like I'd shared the whole frantic struggle to rid Bedfordshire of the metallic tyrants.

Despite my new philosophy on film and television restorations (shared in last issue's editorial), I couldn't help but notice all the details uncovered by the new versions. For this viewer at least, it took 4K resolution and the big screen to reveal that in the first film Peter Cushing wears a pair of bushy, stuck-on eyebrows – which he's thankfully discarded by time he arrives in the London of 2150 A.D.

An item relating to the second Dalek film is among the highlights of my modest collection of *Doctor Who* memorabilia. The distributors' campaign book for *Daleks' Invasion Earth 2150 A.D.* is nowhere near as colourful as its predecessor, which was issued to promote the first film (see page 52), but it does contain intriguing details about a Dalek-themed television commercial created by one of the film's sponsors, Sugar Puffs. Does anyone remember seeing that? And page five includes a recipe – "There will be lots of fun and entertainment for the youngsters when they see the latest adventures of the DALEKS, and if mother is in the mood there will be DALEK SUGAR PUFFS for tea."

I acquired my copy of the campaign book a few years ago from an old friend who was selling his collection. He'd owned it since the mid-1970s and was happy for it to go to a new home. He didn't tell me, however, that there was rather more to this publication than met the eye. When I opened the campaign book I noticed that tucked inside were a number of items printed by National Screen Service, the company that produced trailers, posters and other promotional materials on behalf of distributors. As an appendix to this issue's instalment of *Collectivity*, we've reproduced the *Daleks' Invasion Earth* paper bag, milk-bottle collar and napkin on this page. If anybody knows of similarly rare items from the promotion of the film – or indeed *Dr. Who and the Daleks* – then we'd love to hear from you.

On page four you can read the latest on *Doctor Who*'s brand-new episodes. While production continues apace in Cardiff (and elsewhere), we're beginning our long farewell to the current Doctor. This issue includes interviews with co-executive producer Nikki Wilson and composer Segun Akinola, both of whom will be making their final contributions to the series with the forthcoming Centenary Special. On a recent edition of *The One Show*, incoming showrunner Russell T Davies revealed that he'd seen the episode and that we should expect something "gorgeous, with lots of surprises."

Whatever lies in store for the Thirteenth Doctor, we have a feeling it's going to be emotional…

Marcus

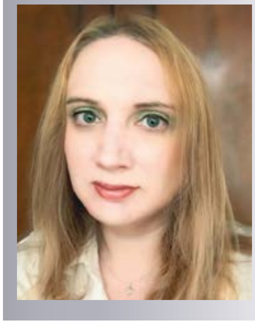
THIS ISSUE'S CONTRIBUTORS INCLUDE

Robert Fairclough

On page 28 Robert interviews Sergei and Dmitri Subotsky, whose father Milton wrote and produced the 1960s movies *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* Robert's investigation of the Subotsky family's archive continues a few pages later with an in-depth look at the script for *Dr. Who's Greatest Adventure.*

Lizbeth Myles

Lizbeth is a Scottish writer and podcaster who's written numerous audio dramas for Big Finish. Along with five other women from around the globe, Lizbeth co-hosts the award-winning *Verity!* podcast, as well as the *Hammer House of Podcast* with Paul Cornell. On page 72 she reviews the BBC Sounds drama *Redacted*.



Kevin Lyons

Kevin edits the Encyclopedia of Fantastic Film and Television website (*eofftv.com*). In June he met Sergei Subotsky, who shared his father's paperwork relating to the unmade film *Dr. Who's Greatest Adventure*. The results of that research are on page 32. In his idle moments Kevin is still speculating about who would have played the two Doctors.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Panic on the Streets

Neil Patrick Harris filming in Bristol.

Ryan Gosling on set for the new *Barbie* film, proudly dispaying an unofficial *Doctor Who* T-shirt featuring co-star Ncuti Gatwa.

Julie Gardner and Russell T Davies at Bad Wolf Studios in Cardiff.

Following location shooting in and around London's Camden Market in May, David Tennant continued to lead the cast of *Doctor Who* as production shifted to the streets of Bristol in June.

Tennant's Doctor was at the centre of chaotic scenes, with much of the action reported on by news agencies, onlookers and fans lucky enough to witness the filming.

"It's a really exciting spirit," Jack Trestrail told BBC News. "The last thing you expect to pop up is *Doctor Who* filming here. I have the privilege of watching it being filmed and then seeing it next year."

Diego Borja and Isabelle Peck were among the other fans who spoke to BBC News. "When I first moved to the UK it was the biggest cultural influence I saw," said Diego. "It's surreal being here. This only happens once in our lives so we can't miss it."

During the filming on Baldwin Street and Clare Street in Bristol, Tennant was joined by Neil Patrick Harris, whose casting was announced earlier in June (see **DWM** 579). Dressed in a top hat and white bow tie, Harris' character was an incongruous presence amid the mayhem.

At the end of June, the buzz surrounding the forthcoming episodes was further fuelled when Hollywood star Ryan Gosling was pictured wearing an unofficial *Doctor Who* T-shirt on the set of his new movie *Barbie*. Depicting Gosling's *Barbie* co-star Ncuti Gatwa, the T-shirt used artwork originally created by Matthew Purchase (*@TheCyberdevil* on Twitter), imagining how Gatwa might look as the Doctor.

Incoming showrunner Russell T Davies joked about Gosling on social media. "We're suing him of course," he said on Instagram. "Illegal merch."

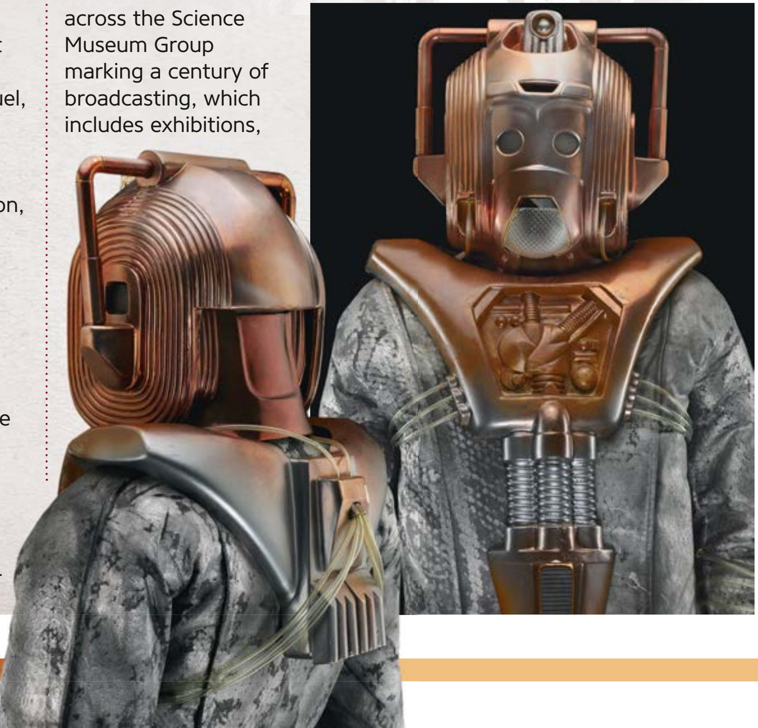
Silver Polish

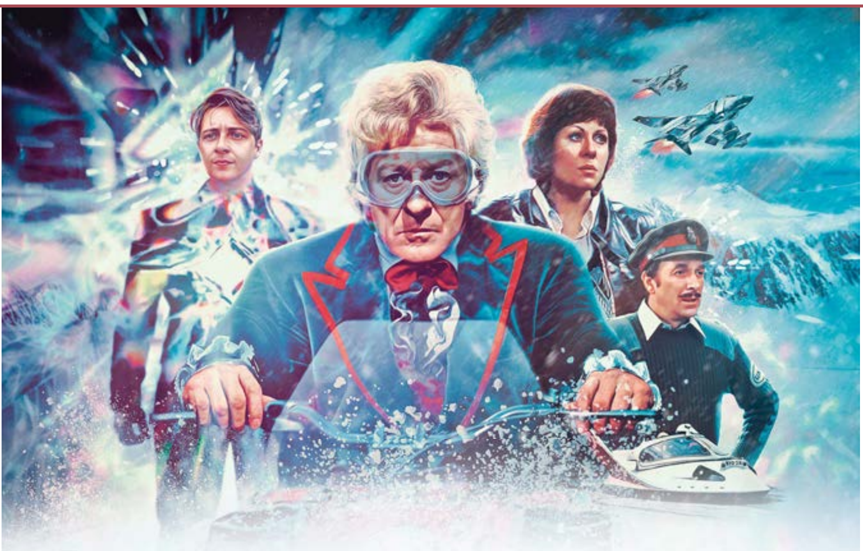
To mark the BBC's centenary, a forthcoming display at the Science Museum in London will showcase famous items from broadcast history, including a resprayed Cyberman costume from *Silver Nemesis* (1988).

According to Dr Rachel Boon, Curator of Computing and Communications at the Science Museum: "The *BBC at 100* display is a great opportunity to get this Cyberman costume out of our museum stores and onto public display. It's a brilliant way to show how the BBC uses entertaining storytelling to explore science facts and science fiction." The display will also highlight the contribution of the Cybermen's co-creator: "Dr Kit Pedler was inspired by the scientific debates of the time around cybernetics, human augmentation and spare-part surgery. Part person, part machine, emotionless and cruel, Cybermen offer a fictional vision of where science could take humanity."

Over the years, says Dr Boon, the chrome finish applied to the *Silver Nemesis* Cybermen has turned bronze: "Our conservation team carefully cleaned the costume, and a new mannequin was made to keep the object safe while standing upright. We continue to look after the object when it is on display by controlling the light levels and humidity inside the showcase."

BBC at 100 will open at one of the museum's popular after-hours *Lates* on 27 July. The display forms part of *Broadcast 100* – a special season of activities across the Science Museum Group marking a century of broadcasting, which includes exhibitions, events and digital content. Visit *tinyurl.com/SciMusWho* for more information.





Fly Drive

The Third Doctor will be back in the driving seat of the spaced-out vehicle sometimes known as the 'Whomobile' in *Kaleidoscope* – an expanded six-part audio adventure due for release by Big Finish in October.

Starring Tim Treloar as the Doctor, with Sadie Miller as ace reporter Sarah Jane Smith and Jon Culshaw as Brigadier Lethbridge-Stewart, *Kaleidoscope* brings UNIT face to face with a far-out youth messiah, who claims to have crossed the universe to arrive on Earth. But is he here to save the planet, or to witness its destruction?

Welsh-born actor Gerran Howell, who first came to attention as the youthful vampire heir in the CBBC series *Young Dracula* (2006-14), then graduated to roles in feature films including the First World War epic *1917* (2019), guest-stars as the eponymous being.

Written by **Doctor Who Magazine** contributing editor Alan Barnes, author of last year's Third Doctor Adventure *Conspiracy in Space*, *Kaleidoscope* is directed by Nicholas Briggs, who wrote the recent Second-meets-Third Doctor saga *The Annihilators*. Producer Heather Challands says: "It was wonderful to see the response to our seven-part series *The Annihilators*, and we're following it up with a six-parter that promises to be no less majestic in scale or location..."

Kaleidoscope is available for pre-order from *www.bigfinish.com*, priced £19.99 (CD and download) or £16.99 (download only).

Guest Stars

The next DWM Special Edition takes *Doctor Who*'s guest stars for its theme – with profiles of 100 standout performers from 1963 to the present day.

It promises to be a comprehensive and occasionally surprising selection, with many of our best writers offering their views on some of the greatest-ever guest performances given in the programme. Ten of the very best receive expanded profiles.

In addition, the magazine explores guest-casting trends across the three decades of the programme's 20th-century run. We also speak to 21st-century casting director Andy Pryor, who reveals what it takes to entice big names onto the show.

The 84-page **DWM** Special Edition 61 will be in newsagents and comic shops from Thursday 11 August, price £7.99. It can also be purchased online at *panini.co.uk*, and will be available digitally from *pocketmags.com*

Julian Glover as King Richard in *The Crusade* (1965); Beryl Reid as Briggs in *Earthshock* (1982); David Suchet as the Landlord in *Knock Knock* (2017).

Sherwood Shenanigans

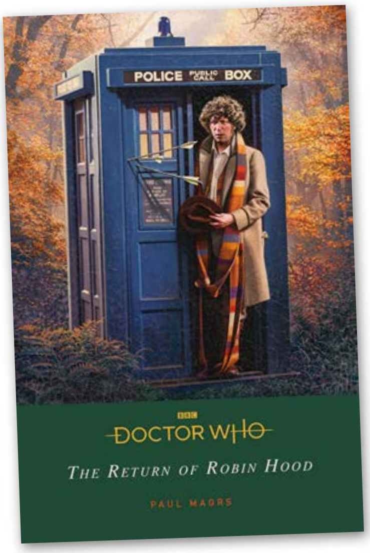
Paul Magrs

Following on from *The Wonderful Doctor of Oz* and *Legends of Camelot*, BBC Children's Books bring another timeless classic into the *Doctor Who* universe with *The Return of Robin Hood*.

Popular fantasy author Paul Magrs has written the novel, in which the Fourth Doctor lands among the greenwood to discover a not-so-merry outlaw. For the Doctor, this is his first visit to the so-called Prince of Thieves – but for Robin, it's been a long time coming.

Maid Marion has left, and there's a new Sheriff in Nottingham, out to get the outlaws. Worse still, King John is about to call in assistance from the mysterious, shape-shifting Mother Maudlin – who has designs on the realm that are not of this Earth...

Published on 21 July, *The Return of Robin Hood* is available in paperback, RRP £7.99, and also as an ebook.



Secrets of Scaravore

Early in 2023, Cubicle 7 Entertainment will release *The Secrets of Scaravore* – a collection of four new adventures for *Doctor Who: The Roleplaying Game*.

Scaravore is the last of a long-dead species, imprisoned for its crimes in the time before humanity, and the rise of Gallifrey. Now it seeks to rise again, to extend its evil dominion over the galaxy...

The Secrets of Scaravore can be played as standalone episodes, or as a series of connected stories that transport players to the distant worlds and the Wild West, where they'll encounter Draconians, Silurians and Zygons before finally facing the terrible Scaravore itself. The four adventures are *Paradise Lost*, *A Kind of Magic*, *Westward Bound*, and *The Mandala of Scaravore* – the latter set in modern-day London.

Designed by artist Will Brooks, a gamesmaster's screen will also be released in the first quarter of 2023. This three-panel landscape, handy for both novice and seasoned gamesmasters, incorporates the RPG's most-used rules and tables. Both products are available to preorder now from *cubicle7games.com*

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THE SECRETS OF SCARAVORE
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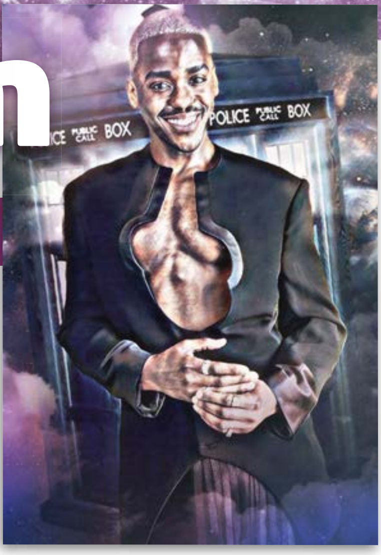

Ncuti Gatwa, by Michael North.

On Monday 13 June came yet another surprise casting announcement – American star Neil Patrick Harris has joined the cast of *Doctor Who* for its 60th anniversary in 2023...

60 NPH

RENÉ CAMPBELL EMAIL
Neil Patrick Harris! Neil is a high-calibre A-list name who is globally known. *How I Met Your Mother*, *American Horror Story*, *The Smurfs* and *It's a Sin* are just a few of his massive achievements in the industry – and now he gets to add *Doctor Who* to the list! Roll on 2023, and in the meantime we have the Centenary Special to look forward to this October.

LUCUS McNALLY (19) HARTLEPOOL
What? What?! *What?!* Just when you think Russell T Davies is finished with making new announcements... he goes and drops another bombshell that spans the depths of the internet. Neil Patrick Harris? Oh, now that's something to get rather excited about. Barney Stinson from *How I Met Your Mother* in *Doctor Who* is something I thought would never happen!

SAM RIPLEY EMAIL
I'd walked into a piano lesson, had a moment, and opened my phone, only to see Neil Patrick Harris' face staring back at me, looking very different to what I was used to. "That's not NPH, is it?" I thought, only for my teacher to walk in, leaving me in mystery for the next half-hour. What – or who – is he bringing to the Whoniverse? Time will tell, it always does. But one thing's for certain: as Barney Stinson says, "It's going to be legen- ... wait for it... *-dary*!"

Ncuti Gatwa's Doctor, by Rosie Vernon.

JOSHUA SCALES ESSEX
What a treat 2023 is shaping up to be! While *Doctor Who* has been the show I could always turn to since childhood, moving into my teenage years, *How I Met Your Mother* has been a source of warmth and consolation to me as I began navigating the world. Therefore, with Neil Patrick Harris' upcoming appearance during the 60th anniversary of *Doctor Who*, it seems almost like a fever dream for two of my favourite TV shows of all time to *finally* share a link!

WILLIAM STEELE EMAIL
Not only does Neil Patrick Harris' casting raise tantalising questions about his character's identity, but it reaffirms the ambitious direction Russell T Davies wants to take the new era of the show. NPH has international renown in the worlds of stage and sitcom, so his presence could introduce a much wider, but equally passionate, audience to the fan base.

JOE ALTON EMAIL
Another inspired piece of casting by RTD! Neil Patrick Harris is one of the all-time favourite actors, and I'm sure he's going to bring such a great energy to whatever character he's playing. Whoever it is, I can't wait!

DAVID MASKELL ST NEOTS
How exciting to see Neil Patrick Harris join the cast of the 60th! Surely, he's the biggest name since John Hurt to guest. Tennant, Tate, Yasmin Finney and now NPH? Bring on the 60th!

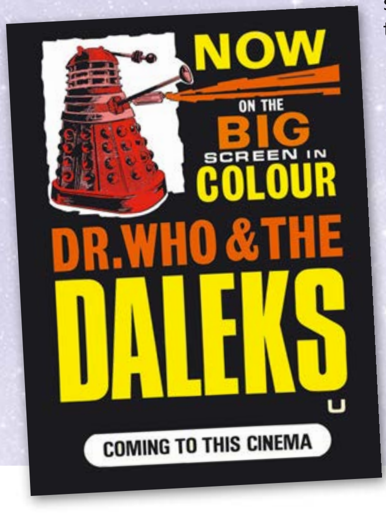
Because of the location filming that recently took place in some very public places (see page four), spoilers for the 60th anniversary have been

STAR LETTER

COLIN MAXWELL EMAIL
I first saw the film *Dr. Who and the Daleks* at my local cinema, the Troxy, in Leven, Scotland. It was a Saturday matinée sometime around the late 1970s. My little brother and I were dropped off by my mum and, laden with sweets, we entered the old cinema for the first time without adult company.

The crowd of youngsters were rowdy as they waited for the film to start. The usher had to reprimand several of the crowd, threatening them with expulsion. Popcorn and sweet wrappers ricocheted across the auditorium. As the opening titles started the audience stamped their feet and roared like lions, but as the titles faded into the first scene, so the lion roar also faded, first to a whimper and then to silence. The bold Technicolor transfixed the youngsters for the next hour-and-22-minutes as they, along with my brother and I, were transported to the planet Skaro and the terrifying city of the Daleks, with no sofa to provide scant protection or temporary refuge.

Afterwards, we stared at the poster advertising the next week's film – *Daleks' Invasion Earth 2150 A.D.*, intent on returning for the next instalment. Alas it was not to be, and it would be several years before we'd finally see the Daleks in frighteningly familiar territory. This time beamed straight onto the flickering cathode ray tube of our rented colour television, and glimpsed only from behind the black vinyl sofa that dominated the small room.



A rare poster for *Dr. Who and the Daleks* (1965). Image courtesy Mick Hall.

Colin's letter wins him a copy of the audiobook *Emancipation of the Daleks*, which features the Twelfth Doctor and Bill. It's out this month as a digital download from *bigfinish.com* price £17.99.

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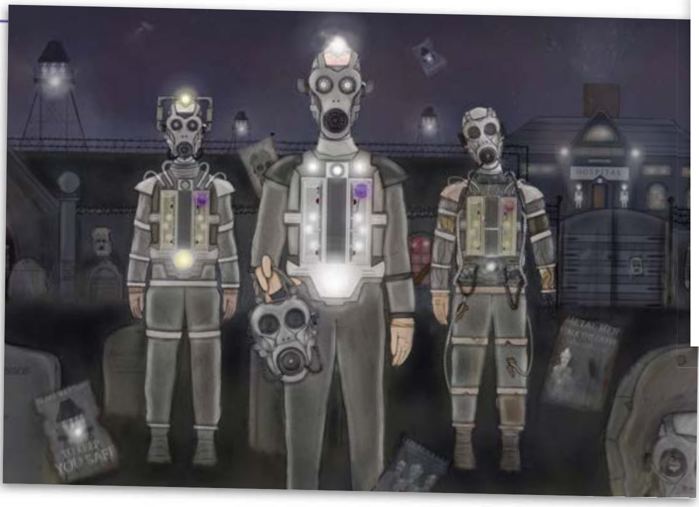
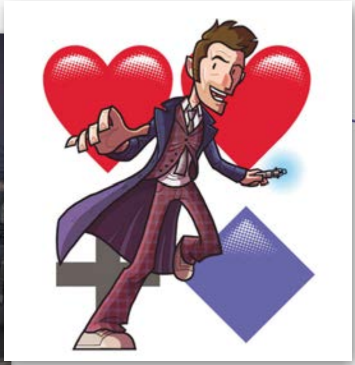
EMANCIPATION OF THE DALEKS



The Nuclear Cybermen by Jack Newman.



The return of David Tennant, by Robert Sienicki.

difficult to avoid. But do you love them or loathe them? And do spoilers really matter...?

SPOILERS!

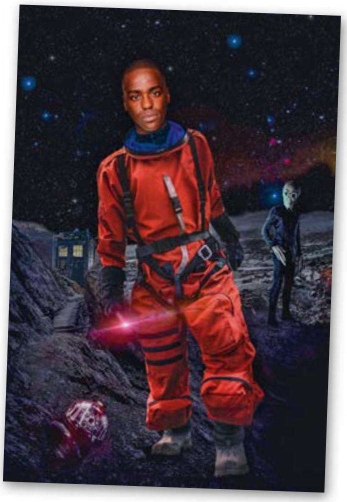
JAMES BRENNECKE SPAIN
Despite trying to go spoiler-free as much as possible for bigger reveals and twists, I do find myself accidentally reading things from time to time. I believe I had a rough idea of what the reveal in *Fugitive of the Judoon* [2020] would be from whispers online, but the second Jack Harkness showed up on screen, I was so blindsided that I basically forgot about all the rumours until the TARDIS was unearthed. And at that point I just couldn't believe they'd made such a wild move as revealing a new Doctor!

JEFF GODDARD EMAIL
Growing up in the early 1980s, a large part of my early fandom was spent seeking out spoilers for the stories I honestly thought I would never see. From scouring the pages of my dad's copy of the *Radio Times* tenth anniversary special, to Target novels, to Peter Haining books, it was an active quest to try to build a 'mind's eye' picture of those unseen treasures.

These days, fandom looks at the show currently in production, with location shoots appearing on social media almost immediately. I've now gone from trying to glean every possible bit of information to muting hashtags and scrolling Twitter at lightning speed. How times change, eh?

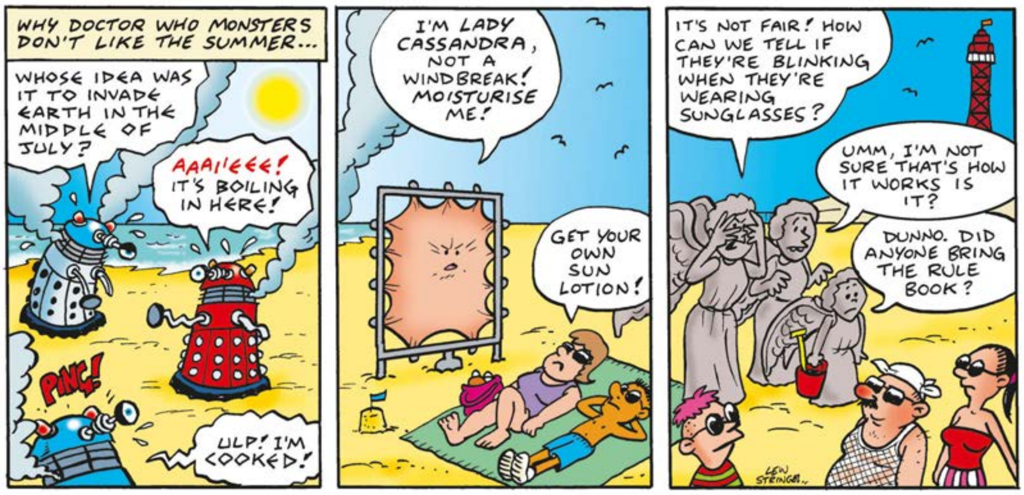
SAM S EMAIL
After getting more invested in *Doctor Who* fandom in recent years, the set leaks that have emerged on social media have only elevated mine and my friends' excitement. Trying to piece together everything we've seen, and theorising about what the full plot could be, has generated a lot more discussion around the show than what we've had over the last decade or so. The leaks have done nothing but generate more hype for the show.

ROB IRWIN AUSTRALIA
I take a fairly pragmatic view of spoilers. You can tell me who the returning monster of the week is, or where the story is set, or any number of random things, but at the end of the day, I still haven't seen the story. To me, just knowing random things about a story doesn't really spoil things at all, so long as they're not so detailed that they give the story itself away. And generally they don't. To others, of course, even seeing what's in a trailer – something the production team actively wants them to see – is a step too far. So the concept →



Ncuti Gatwa as the Doctor, by Cooper Hillier.

The Daft Dimension BY LEW STRINGER


WHY DOCTOR WHO MONSTERS DON'T LIKE THE SUMMER...
WHOSE IDEA WAS IT TO INVADE EARTH IN THE MIDDLE OF JULY?
AAAI'EEE! IT'S BOILING IN HERE!
PING!
ULP! I'M COOKED!
I'M LADY CASSANDRA, NOT A WINDBREAK! MOISTURISE ME!
GET YOUR OWN SUN LOTION!
IT'S NOT FAIR! HOW CAN WE TELL IF THEY'RE BLINKING WHEN THEY'RE WEARING SUNGLASSES?
UMM, I'M NOT SURE THAT'S HOW IT WORKS IS IT?
DUNNO. DID ANYONE BRING THE RULE BOOK?
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

QUIZ NIGHT
CHOOSE YOUR CATEGORY
TIM
PAUL
RICHARD

Host Gavin Rymill challenges his guests with a quiz about the missing episodes of *Doctor Who*.
Go to: ***tinyurl.com/GavQuiz***

Ben Ross
Project Dalek
BBC NEWS

The Daleks who took part in the Queen's Platinum Jubilee parade are interviewed about their contribution.
Go to: ***tinyurl.com/PlatinumDaleks***

Episode Three - 14th May
Episode Five - 28th May

A forensic investigation into how, why and where movie Daleks appeared in the TV series back in the 1960s.
Go to: ***tinyurl.com/MovieTVDaleks***

Musician Luke Million plays his arrangement of the *Doctor Who* theme tune using four vintage synthesisers.
Go to: ***tinyurl.com/MillionWho***

Sylvester McCoy wows the crowd at Awesome Con 2022, talking about his time as the Seventh Doctor and his wider career.
Go to: ***tinyurl.com/AwesomeSylv22***

ON TWITTER...

@RhysHollow The biggest spoiler I heard was on Soccer AM of all places. They had the stars from *Life on Mars* on (but not John Simm), and let it slip that Simm was going to be playing the Master – this was well before Series 3 [2007] started to air.

@davidjohn_myers Professor Yana being the Master and regenerating into Simm in *Utopia* [2007] was a real shock and edge-of-the-seat stuff, so glad I didn't know beforehand. The other massive surprise was John Hurt as the War Doctor [as revealed in *The Name of the Doctor*, 2013].

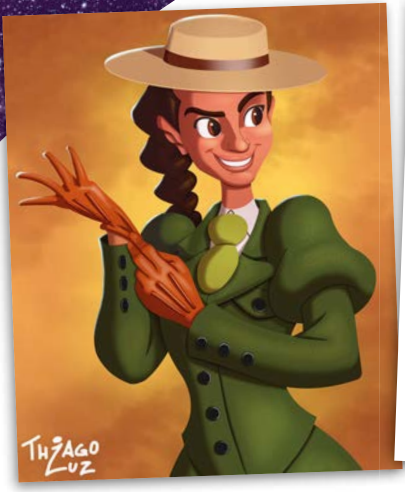
@DrWhoStation I think there should be a healthy middle with spoilers. Some eras have let too much slip and stolen some of the excitement from episodes, while others have been too secretive to the point where it's hard to get excited for something we know next to nothing about.

@shaunclay45 No spoilers are best. It's great to watch a TV series, enjoy it, and be surprised too.

@windy___miller The most refreshing thing about the Chris Chibnall era has been going into so much of it totally spoiler-free. I like to think that Russell T Davies knows exactly what he's doing with the large amount of official announcements so far in advance at the moment.

@whocolour Online spoilers are very hard to avoid. I just accept them now but don't delve too deep and avoid reading news articles. The episodes usually play completely differently to leaked photos and reports anyway, so I have yet to have anything actually ruined.

→ of what constitutes a spoiler isn't going to be solved any time soon, I fear!



Yaz, by Thiago Luz.

Who the devil is this?
POLICE PUBLIC CALL BOX
DR. WHO & THE DALEKS

The TV and movie Doctors meet! By Gordon Smith.

PAUL BURNS CROYDON
I have become very frustrated with the endless photos from filming on Twitter. I can understand people's excitement at watching the show being filmed, but when those photos appear without warning or spoiler tags, any surprises are instantly ruined and it almost makes watching the episodes superfluous. Some fans are quite selfish in sharing every last detail on social media, and muting people is a losing battle.

I miss the days when everything, bar the odd teaser preview in **DWM**, was fresh on screen and you could become involved with each episode as it was transmitted. These days, you're likely to know casting, monster, plot and who made the tea during filming breaks before the series airs.

While we wait for the Centenary Special this October and the 60th anniversary next year, there are always the 1960s Dalek movies to enjoy – now on Blu-ray/4k and in cinemas, and looking better than ever...

DISCOVERING DR WHO

GERRY DONNELLY EMAIL
I first saw the two movies in the 1970s, when they made their debut on TV. They were shown a couple of weeks apart during the break between seasons of Jon Pertwee's Doctor. I loved them – especially the more visually impressive *Daleks' Invasion 2150 A.D.* When I finally got to see the 1964 TV story it was based on, I was most disappointed at the climax to the movie. No Daleks sucked into the centre of the Earth, or crashing saucers!

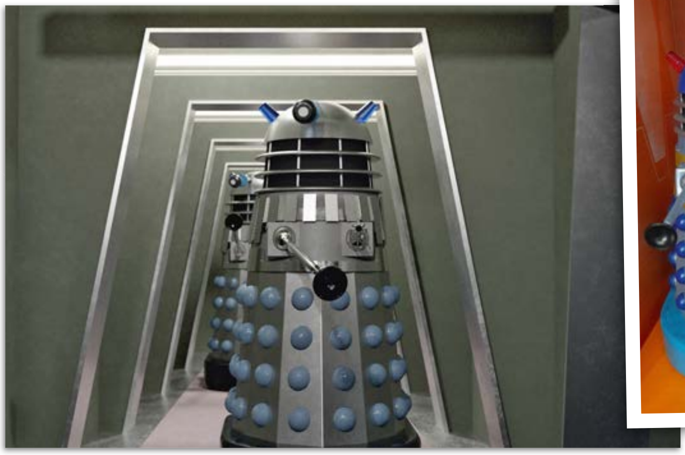
MILES CURTIS EMAIL
During the mid-60s – I would have been about six or seven – my dad took me to the pictures. In those days, Lincoln had two cinemas. He gave me a choice between *Pinocchio* at the ABC or *Dr. Who and the Daleks* at the Odeon. I chose *Dr. Who* of course, and I've never looked back!

SCOTT GERRARD EMAIL
I first became aware of the Dalek movies in 2006, when, just days before the Series 2 premiere, BBC Two repeated *Dr. Who and the Daleks*. To an eight-year-old who had no knowledge of the show prior to 2005, I was very perplexed – not just because Dr Who was portrayed as a human scientist, but also because I somehow became convinced that the show that started in 2005 must've been based on this film. It wouldn't be till I caught a repeat of 1974's *Planet of the Spiders* in 2007 that I finally realised *Doctor Who* had been on the air long before I was born.

IAN WILLIAMS EMAIL
My mum took me to see *Daleks' Invasion Earth 2150 A.D.* at the long-defunct Welfare Cinema in Swansea, probably around 1969. I was quite young, so I didn't remember a darn thing about it until it was first shown on the BBC. I remember being disappointed that it wasn't 'proper' *Doctor Who* – no proper theme, no proper TARDIS interior. But I enjoyed Peter Cushing's Doctor and the supporting cast. And the Daleks looked marvellous in their striking livery.

RHIANNON HOPKINS EMAIL
I first saw *Dr. Who and the Daleks* around 2006, with my mum. I was about eight or nine at the time and, although I loved it, I cried when all of the Daleks got destroyed. I was a sensitive child, and I adored the Daleks – seeing them 'hurt' really broke my little heart!

JAMES ASHWORTH EMAIL
The Dalek movies were formative for me as a *Doctor Who* fan. Just before the series was relaunched with *Rose* in 2005, my parents switched over to a channel where a man in a strange outfit was doing battle with a group of shouty robots. My younger self was immediately hooked and enthralled by the bright and colourful 60s adventure. It did such a good job that I was confused when a strange man in a leather jacket turned up in *Rose* – but after a brief explanation, I've been on board with *Doctor Who* of all eras ever since. **DWM**



Jamie Carr's recreation of a scene from *Daleks' Invasion Earth 2150 A.D.* (1966).

Daleks from the collection of Peter the Celestial Toygazer.

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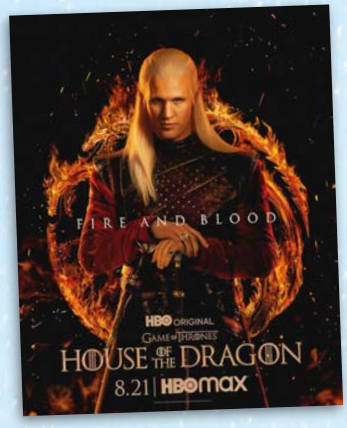
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

TELEVISION

Peter Capaldi and **Cush Jumbo** head the cast of the new detective drama *Criminal Record*. This eight-part series is currently filming in London, and will be broadcast on Apple TV+.


FIRE AND BLOOD
HBO ORIGINAL
GAME OF THRONES
HOUSE OF THE DRAGON
8.21 HBO max

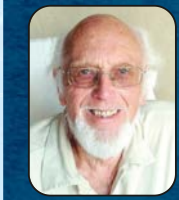
The much-anticipated *Game of Thrones* prequel *House of the Dragon* now has a release date: 21 August. The ten-part series will be available on Sky Atlantic and Now TV. **Matt Smith** stars as Prince Daemon Targaryen; other actors include **Steve Toussaint**, **Bill Patterson** and **Matthew Needham**.

Pearl Mackie is to play Alysse in the new Netflix political drama *The Diplomat*, which also features **Celia Imrie** and **David Gyasi**.

Jenna Coleman will appear in *Wilderness.*

Jenna Coleman stars in *Wilderness*, based on BE Jones' novel of the same name. Filming is currently underway, and the series will be available exclusively on Amazon Prime in 2023.

OBITUARIES



Clive Leighton

Perry Brahan

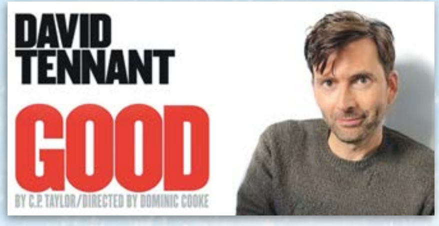
John Livesey

Clive Leighton, lighting designer for *The Web of Fear*, died on 6 June at the age of 89.

Perry Brahan – visual effects designer on *The Happiness Patrol* and *Silver Nemesis*, an assistant on *The Stones of Blood* and *Frontios*, and a member of Mike Tucker's model team on *Rose* and *Aliens of London/World War Three* – died suddenly at the end of June, aged 65.

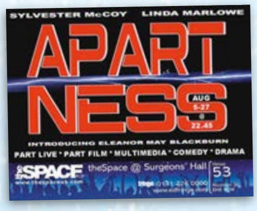
John Livesey, who played the speaking German soldier in the first episode of *The War Games*, also died recently.

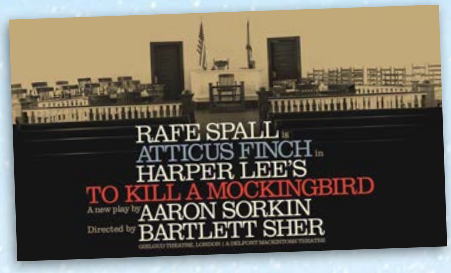
THEATRE


DAVID TENNANT
GOOD
BY C.P. TAYLOR/DIRECTED BY DOMINIC COOKE

David Tennant returns to the West End in CP Taylor's *Good,* which runs for 11 weeks from 6 October at the Harold Pinter Theatre in London. Tickets are available from *goodtheplay.com*

Sylvester McCoy is due to return to the Edinburgh Festival Fringe this year in *Apartness*, billed as a mix between live stand-up and film. The production runs from 5 to 27 August at The Space, Surgeon's Hall.


SYLVESTER McCOY
LINDA MARLOWE
APARTNESS
AUG 5-27 @ 22.45
INTRODUCING ELEANOR MAY BLACKBURN
PART LIVE • PART FILM • MULTIMEDIA • COMEDY • DRAMA
theSPACE
theSpace @ Surgeons' Hall
53


RAFE SPALL is
ATTICUS FINCH in
HARPER LEE'S
TO KILL A MOCKINGBIRD
A new play by AARON SORKIN
Directed by BARTLETT SHER
GIELGUD THEATRE, LONDON | A DELFONT MACKINTOSH THEATRE

Anne Reid joins **Stefan Bednarczyk** at London's Jermyn Street Theatre for *Turned Out Nice Again,* a one-day celebration of songs and stories inspired by the weather. Tickets for the two performances, on Saturday 20 August at 3.30 and 7.30pm, are available from *www.jermynstreettheatre.co.uk*

Patrick O'Kane plays Bob Ewell in *To Kill a Mockingbird* at London's Gielgud Theatre from 18 July to 19 November. **Natasha Williams** and **Laurence Belcher** also appear. Tickets are available from *www.tokillamockingbird.co.uk*

MISCELLANEOUS

Matt Lucas publicises the charity Theirworld.

Matt Lucas has become an ambassador for the charity Theirworld (*theirworld.org*) – dedicated to ending the global education crisis, giving every child a safe place to learn and skills for the future.

Sir Lenny Henry has been awarded an honorary degree by Oxford University.

Sir Lenny Henry as Daniel Barton in *Spyfall* (2020).

BARONESS
FLOELLA BENJAMIN
WHAT ARE YOU DOING HERE?
My Autobiography

Dame Floella Benjamin has written her autobiography, *What Are You Doing Here?* – published by Macmillan and available now.

TOBY HADOKE

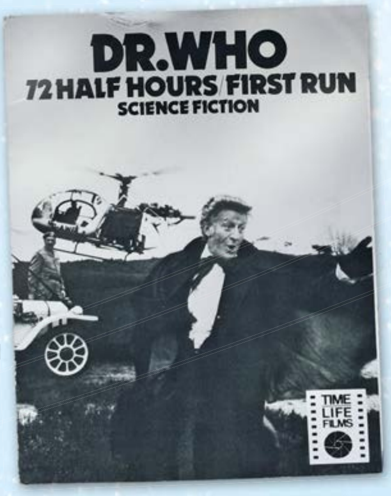
THIS MONTH IN... 1972

MONDAY 21 AUGUST

The Doctor (Jon Pertwee) and Liz Shaw (Caroline John) in Bessie at the time of *Doctor Who and the Silurians* (1970).

The cover and inside spread of a Time-Life sales brochure issued to promote *Doctor Who* to US TV stations.

First impressions last, they say. Half a century ago this month, Americans got their first glimpse of the Doctor – a dress-shirted swell singing a stanza from Lewis Carroll's *Jabberwocky* while working on his new kit car, before his kinky-booted assistant relayed a message from his boss: to present himself forthwith at Wenley Moor research station, where they'd been having dinosaur trouble...



DR.WHO
72 HALF HOURS FIRST RUN
SCIENCE FICTION

TIME LIFE FILMS

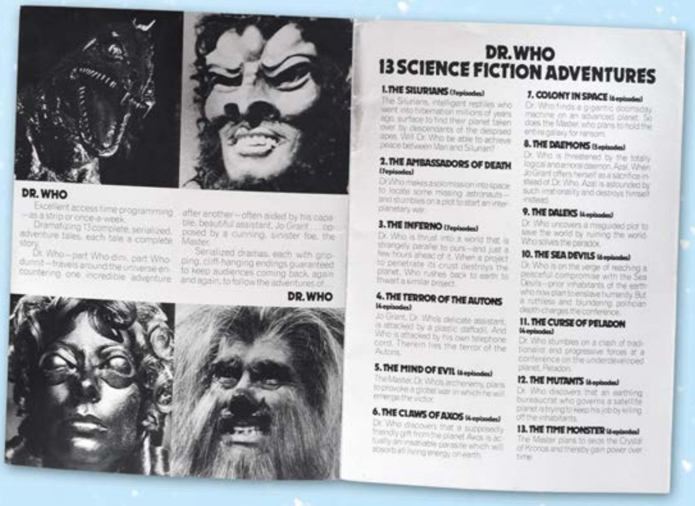
The decision by Time-Life Films, the BBC's new US distributor, to exclude the Third Doctor's debut adventure *Spearhead from Space* (1970) from the 72 sequential episodes it offered to TV stations across the US, seems entirely logical – not wanting to confuse matters with mention of bodily regeneration, or disappearing police boxes. Time-Life's trade publicity stressed different attributes: "You're looking into the face of a great man. Unquestionably the most brilliant doctor ever to grace a screen," ran one of its ads. "Dr. Who. Part Who-dini, part Who-dunnit. Every inch a hero." He could work miracles for your station, Time-Life told channel controllers:

"Ever feel strangely blue in the late afternoon and early evening? Like you're not being watched?

"Dr. Who as a series, or Dr. Who as a strip, brings fast, fast, fast relief.

"And if you're worried about your prime time access cavity, he'll fill it. Painlessly."

The first station to turn to the Doctor to fill their "access cavity" was WPHL, on Channel 17 in Philadelphia – which placed the first episode of *Doctor Who and the Silurians* at 7.30pm on Mondays, opposite (among others) repeats of *Rowan & Martin's Laugh-In* (on Channels 3 and 8), *Dragnet* (Channel 29) and *The Avengers* (on Channel 46). Indeed, *The Avengers* – one of the first British TV series to be networked in the USA – was the main point of comparison for the across-the-Atlantic commentariat. Reviewing the first *Silurians* episode for the *Philadelphia Inquirer* the day after transmission, on Tuesday 22 August, one Harry Harris wrote:



DR. WHO

Excellent access time programming —as a strip or once-a-week.

Dramatizing 13 complete, serialized adventure tales, each tale a complete story.

Dr. Who—part Who-dini, part Who-dunnit—travels around the universe encountering one incredible adventure after another—often aided by his capable, beautiful assistant, Jo Grant . . . opposed by a cunning, sinister foe, the Master.

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DR. WHO

DR. WHO
13 SCIENCE FICTION ADVENTURES

1. THE SILURIANS (7 episodes)
The Silurians, intelligent reptiles who went into hibernation millions of years ago, surface to find their planet taken over by descendants of the despised apes. Will Dr. Who be able to achieve peace between Man and Silurian?

2. THE AMBASSADORS OF DEATH (7 episodes)
Dr. Who makes a solo mission into space to locate some missing astronauts—and stumbles on a plot to start an inter-planetary war.

3. THE INFERNO (7 episodes)
Dr. Who is thrust into a world that is strangely parallel to ours—and just a few hours ahead of it. When a project to penetrate its crust destroys the planet, Who rushes back to earth to thwart a similar project.

4. THE TERROR OF THE AUTONS (4 episodes)
Jo Grant, Dr. Who's delicate assistant, is attacked by a plastic daffodil. And Who is attacked by his own telephone cord. Therein lies the terror of the Autons.

5. THE MIND OF EVIL (6 episodes)
The Master, Dr. Who's archenemy, plans to provoke a global war in which he will emerge the victor.

6. THE CLAWS OF AXOS (4 episodes)
Dr. Who discovers that a supposedly friendly gift from the planet Axos is actually an insatiable parasite which will absorb all living energy on earth.

7. COLONY IN SPACE (6 episodes)
Dr. Who finds a gigantic doomsday machine on an advanced planet. So does the Master, who plans to hold the entire galaxy for ransom.

8. THE DAEMONS (5 episodes)
Dr. Who is threatened by the totally logical and amoral daemon, Azal. When Jo Grant offers herself as a sacrifice instead of Dr. Who, Azal is astounded by such irrationality and destroys himself instead.

9. THE DALEKS (4 episodes)
Dr. Who uncovers a misguided plot to save the world by ruining the world. Who solves the paradox.

10. THE SEA DEVILS (6 episodes)
Dr. Who is on the verge of reaching a peaceful compromise with the Sea Devils—prior inhabitants of the earth who now plan to enslave humanity. But a ruthless and blundering politician depth-charges the conference.

11. THE CURSE OF PELADON (4 episodes)
Dr. Who stumbles on a clash of traditionalist and progressive forces at a conference on the underdeveloped planet, Peladon.

12. THE MUTANTS (6 episodes)
Dr. Who discovers that an earthling bureaucrat who governs a satellite planet is trying to keep his job by killing off the inhabitants.

13. THE TIME MONSTER (6 episodes)
The Master plans to seize the Crystal of Kronos and thereby gain power over time.

"'Dr. Who' often seems a sly take-off on ATV's yesteryear 'The Avengers'.

"Dr. Who outdandies John Steed. He wears an elegant red-lined black cloak, ruffled shirt and string tie, and he's always tinkering with a yellow Edwardian roadster named Bessie, crammed with James Bond-like gadgets, when he's not transporting himself via UNIT helicopter or a time machine tagged Tardis."

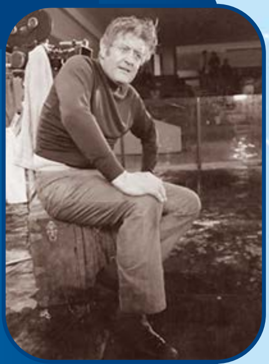
Plainly under the impression that the series started here, Harris claimed that the Doctor had had "a couple of aides over the show's eight mini-seasons, both partial to miniskirts" – counting serials as 'mini-seasons', one presumes (ie, up to *The Dæmons*, 1971). For Harris, *Doctor Who* was proof that "England's [sic] BBC network doesn't manufacture only dramatic blockbusters like 'The Six Wives of Henry VIII' and 'Elizabeth R'. Sometimes its programs are frivolous. Even downright Campy [sic]."

In fact, the Time-Life deal followed on from the successes scored by the *Henry* and *Elizabeth* series, which won Emmy awards for their stars (Keith Michell and Glenda Jackson) after they aired in the US – the first on CBS, the second as part of the newly created *Masterpiece Theatre* strand, introduced by BBC radio's *Letter from America* host Alistair Cooke. Which explains why, the following June, *Washington Post* writer Alan M Kriegsman described Pertwee's Doctor as "a dry, waspish, white-haired gentlemen [sic] who combines the traits and talents of Sherlock Holmes, Flash Gordon and Alistair Cooke. Arrogant, ever contemptuous of the pathetic incompetence of ordinary mortals and unruffled in the face of every calamity..."

Technically speaking, this wasn't the first time that Americans could have experienced *Doctor Who* in any form. The 1960s Dalek movies had been shown throughout the States – and in 1965, Canadian CBC broadcasts of the first five William Hartnell serials had crossed the border illicitly, like crates of moonshine during Prohibition. Towns and cities close to the Canadian border in Michigan, Vermont and Washington State are known to have picked up CBC's signal.

This, however, was *Doctor Who*'s first Atlantic crossing proper. Stations in Florida, Michigan, Alaska, California, Texas, Pennsylvania, Illinois, Massachusetts, New York and Oregon were among those that ran some or all of that 72-episode package, up to the end of *The Time Monster* (1972). But although the screenings petered out rather, and the sale of the Tom Baker episodes in 1978 is generally credited as the start of US fandom, they had a very significant legacy: many Third Doctor episodes wouldn't survive in colour had it not been for the 525-line NTSC conversions that were shown. **ALAN BARNES**

ALSO THIS MONTH



Monday the 14th
Once heralded as a grown-up successor to *Doctor Who*, the sci-fi thriller series *Doomwatch* – originally created by Cybermen inventors Kit Pedler and Gerry Davis – fizzled out on BBC1 with a final episode entitled *The Killer Dolphins*, about cetaceans sent barmy by maritime pollution.

John Paul as Quist, filming the *Doomwatch* episode *The Killer Dolphins* (1972).

THE
DWM
INTERVIEW

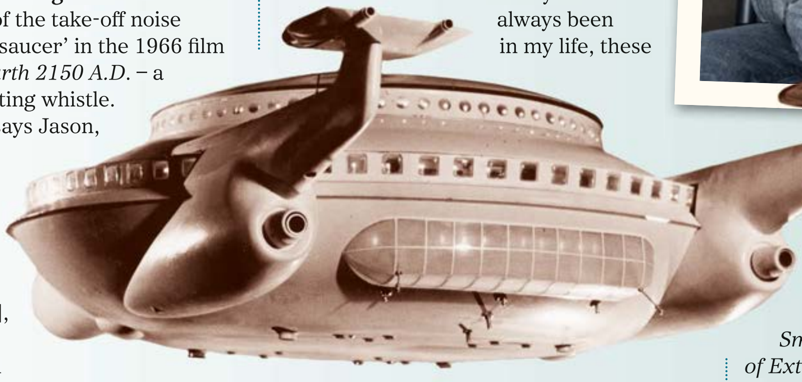
DAD, THE DALEKS AND ME

JASON FLEMYNG's father Gordon is still the only man to have directed *Doctor Who* for the big screen. "They've been a constant presence in my life, these films," Jason tells **PAUL KIRKLEY**.

It's a Friday morning and Jason Flemyng is standing outside a Spanish airport, pretending to be a Dalek spaceship.

Specifically, he's treating **Doctor Who Magazine** to a note-perfect recreation of the take-off noise made by the 'flying saucer' in the 1966 film *Daleks' Invasion Earth 2150 A.D.* – a sort of shrill, escalating whistle.

"There you go," says Jason, finishing his party piece. "No one else can make that noise. In fact, when they first brought *Doctor Who* back [in 2005], I phoned them up and said, 'It's Jason Flemyng, I need to speak to the producers.' And they were like, 'Jason, it's been cast, mate – Chris Eccleston is doing it.' I said, 'No no, I don't want to play Doctor Who. It was my dad who made the noise of the spaceship taking off in the 1966 film, and he passed it onto me, and to this day I'm the only person I know who can do it.' And do you know what they told me? They said the Daleks can fly now. Which was the most ridiculous thing I'd ever heard."



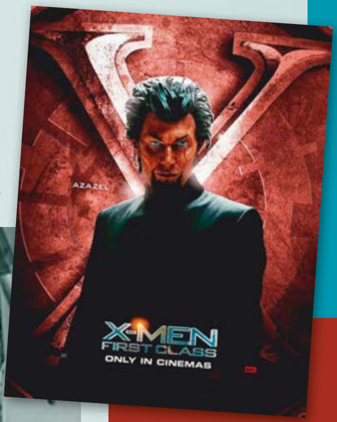
Jason's dad, Gordon Flemyng, didn't just do the spaceship noises, of course. As director of the two 1960s Dalek movies, he was the man tasked with bringing *Doctor Who* to the big screen. And Jason, for one, is thrilled to see the films returning to cinemas this summer, in digitally scrubbed-up 4K.

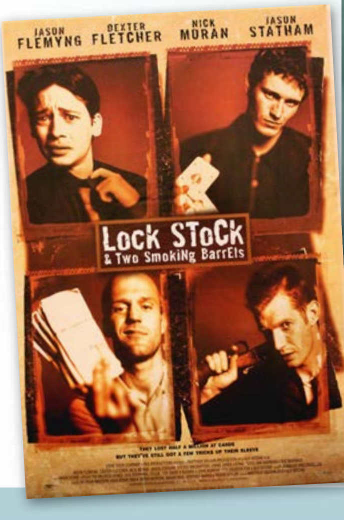
"I'm chuffed to bits, I love those movies," he tells **DWM**. "I still watch them – in fact they're the only films I've got downloaded on my Apple TV. For me, they're a real connection to Dad. The second film was made in '66, which is the year I was born, so they've always been in my life, these films. They've been a real constant.

"I spend my life on sets," adds Jason, who's made his career on the other side of the camera, with memorable roles in the likes of *Lock, Stock and Two Smoking Barrels* (1998), *The League of Extraordinary Gentlemen* (2003), *The Curious Case of Benjamin Button* (2008) and *X-Men: First Class* (2011). "I spend my life behind monitors, behind lights, talking to sparks and doing all the stuff that Dad did. And that brings me closer to him."

Another – very visible – reminder of his father's work are the many →

> "I SPEND MY LIFE BEHIND MONITORS, BEHIND LIGHTS... AND DOING ALL THE STUFF DAD DID."





Opposite page: Peter Cushing as Dr Who in a publicity shot from *Daleks' Invasion Earth 2150 A.D.* (1966).

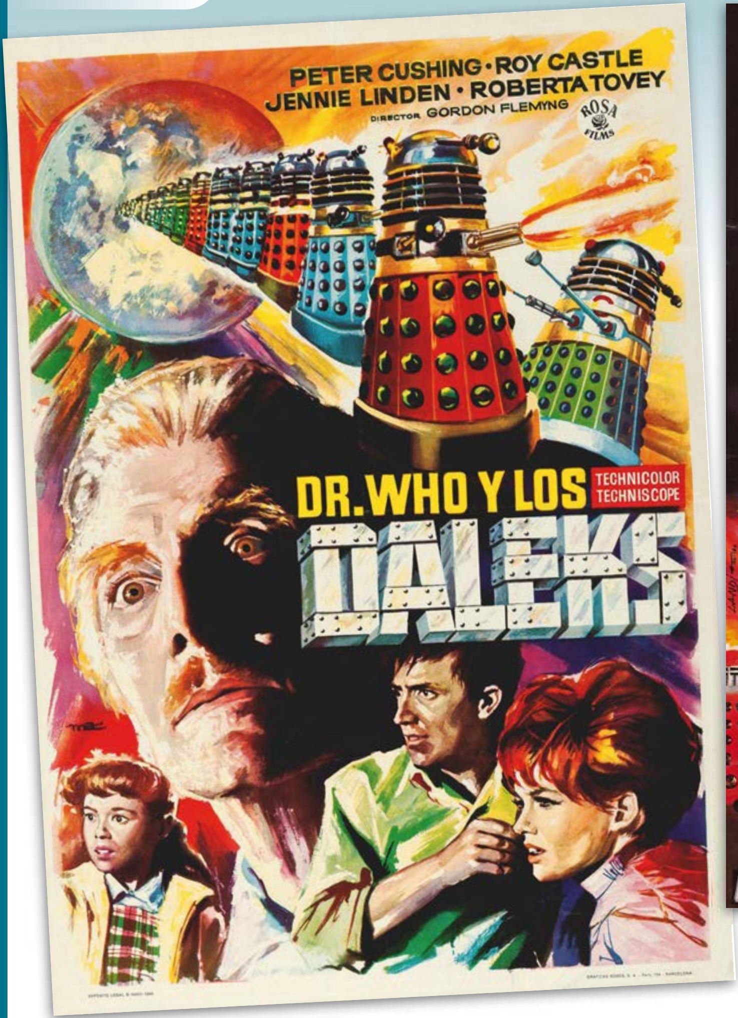
Top right: Jason Flemyng.
Photo © Marcus Hearn.

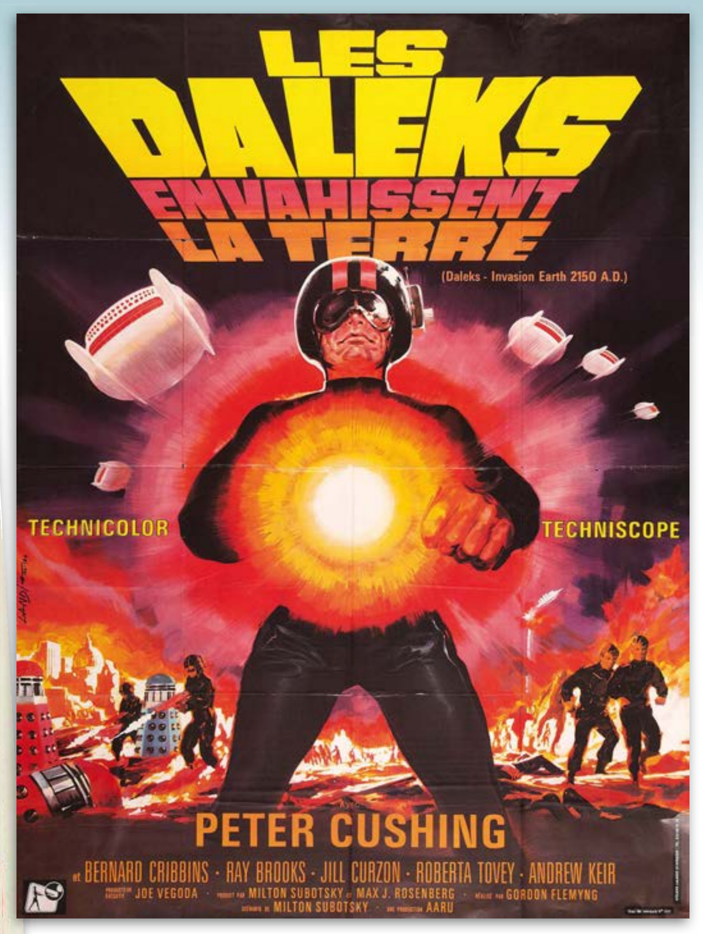
Above centre: The flying saucer from *Daleks' Invasion Earth 2150 A.D.*

Above right: Jason appeared as Azazel in *X-Men: First Class* (2011).

Far left: A US poster for *Lock, Stock and Two Smoking Barrels* (1998).

Left: Diana Rigg (as Emma Peel) with director Gordon Flemyng during production of the *Avengers* episode *The Fear Merchants* (1967).


PETER CUSHING · ROY CASTLE
JENNIE LINDEN · ROBERTA TOVEY
DIRECTOR GORDON FLEMYNG
ROSA FILMS
DR. WHO Y LOS DALEKS
TECHNICOLOR TECHNISCOPE


LES DALEKS ENVAHISSENT LA TERRE
(Daleks - Invasion Earth 2150 A.D.)
TECHNICOLOR
TECHNISCOPE
PETER CUSHING
et BERNARD CRIBBINS · RAY BROOKS · JILL CURZON · ROBERTA TOVEY · ANDREW KEIR
JOE VEGODA
MILTON SUBOTSKY et MAX J. ROSENBERG
GORDON FLEMYNG
MILTON SUBOTSKY
AARU

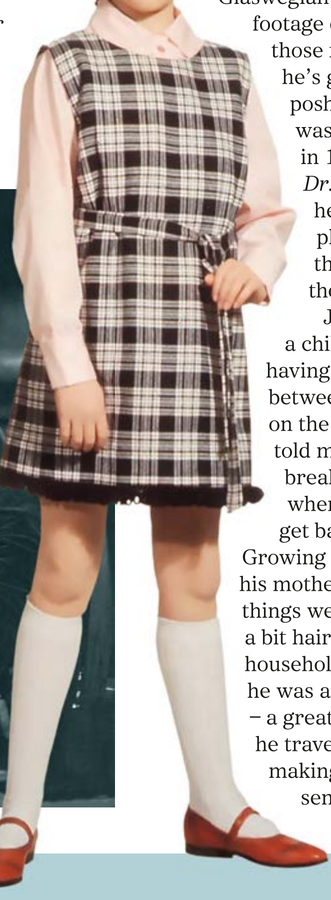
→ Dalek movie posters Jason has collected over the years. "They're all over the house," he explains. "I've got English ones, Spanish ones... There's a really beautiful French one that [*Lock, Stock...* co-star] Dexter Fletcher gave me, which is up in the kitchen. They're just really classic, beautiful posters."

I suppose we don't need to ask who Jason's favourite Doctor Who is, then? "I watched David [Tennant] cos he's a mate," he says. "But I *love* Peter Cushing. As a character, as an actor. I'm sure Dad had a great time working with him. And Ray Brooks [resistance fighter David in the second film] was in there, who was an amazing friend of Dad's. I used to talk with Ray when I started acting, and his daughter Emma was a friend of mine at college. So there are all these little connections."

According to Jason, his father had a reputation for being a hard taskmaster on set, but Roberta Tovey, who was 11 when she was cast as Dr Who's granddaughter Susan, has spoken of how kind he was – even giving her a shilling every time she completed a scene in one take. "If you were good, or you were keen to learn, he was great with you," says Jason, who adds that if anyone *wasn't* putting the work in, they'd soon know about it...

"It's funny," he continues. "Dad was a rough old Glaswegian, but if you look at footage of him from the time those films were made, he's got this sort of weird, posh accent. Because he was a young man [31 in 1965, at the time of *Dr. Who and the Daleks*], he was obviously playing a role – being the man he thought they wanted him to be."

Jason is very much a child of 'Dalekmania', having been conceived between his father's work on the two films. "My mum told me it was during a break in their marriage, when they were trying to get back together," he says. Growing up, Jason lived with his mother. "I guess by '66 things were probably getting a bit hairy in the Flemyng household," he reflects. "But he was a great dad, great fun – a great character. Because he travelled the world making films, he used to send me postcards from



Above left: A Spanish poster for *Dr. Who and the Daleks* (1965).

Above right: A French poster for *Daleks' Invasion Earth 2150 A.D.*

Right: David (Ray Brooks) and Dr Who seek a way to defeat the world's alien enslavers in *Daleks' Invasion Earth 2150 A.D.*

Far right: Roberta Tovey as the Doctor's granddaughter Susan in *Dr. Who and the Daleks.*

THE QUATERMASS IMPROVISATION

In April 2005, Jason took on the title role in BBC Four's high-wire live recreation of Nigel Kneale's 1953 sci-fi classic, *The Quatermass Experiment*. Also in the cast were Mark Gatiss and a fast-rising star called David Tennant... who'd just been on the receiving end of some rather exciting news.

"The night we did the broadcast was the night we found out David had got *Doctor Who*," recalls Jason. "He was playing a sort of lab guy [scientist Dr Gordon Briscoe], and at one point, as he walked into the room to explain everything that was going on, I said to him, 'What have you got to tell me, doctor?'

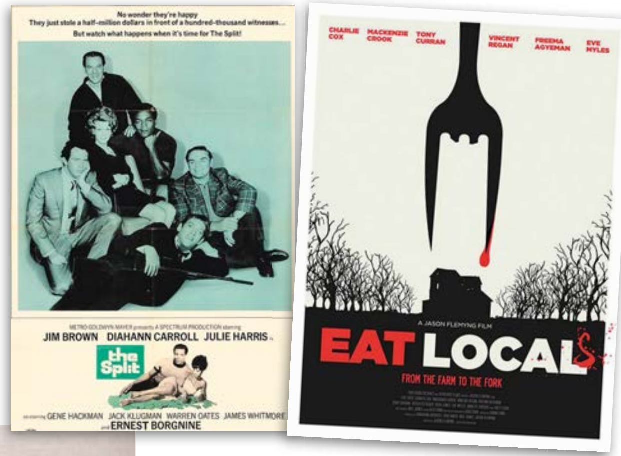
"That wasn't the line, obviously. I just wanted to be the first person on screen to call him 'Doctor'! And David just gave me this look – he knew exactly what I was doing."

remote places. In fact, I wrote my children a postcard yesterday, because I used to love receiving them so much."

Jason, who has twin boys with his actress wife Elly Fairman, is in Tenerife filming a new Sky Max gangster drama, *A Town Called Malice*. But as we speak, he's about to fly home for the weekend. "It's a four-and-a-half-hour flight for two days, but I do it because I want to be more present in my kids' lives than my dad was," he says. "You try to break the cycle.

"But Dad and I were close," he stresses. "He was really supportive about me becoming an actor, and it gave us common ground, this shared love of film. So when I got my first big movie, Bernardo Bertolucci's *Stealing Beauty*, I thought, 'Brilliant, now I can go and work with Dad.' Unfortunately, that was the summer [1995] that he passed. So I never got the chance."

"DAD AND I WERE CLOSE. HE WAS REALLY SUPPORTIVE ABOUT ME BECOMING AN ACTOR."


No wonder they're happy
They just stole a half-million dollars in front of a hundred-thousand witnesses...
But watch what happens when it's time for The Split!
JIM BROWN DIAHANN CARROLL JULIE HARRIS
the Split
GENE HACKMAN JACK KLUGMAN WARREN OATES JAMES WHITMORE
ERNEST BORGNINE
CHARLIE COX
MACKENZIE CROOK
TONY CURRAN
VINCENT REGAN
FREEMA AGYEMAN
EVE MYLES
A JASON FLEMYNG FILM
EAT LOCALS
FROM THE FARM TO THE FORK

In 2017, Jason followed even more closely in his father's footsteps when he made his directorial debut on the vampire film *Eat Locals*. "There was a moment," he recalls, "just after I arrived on the first day, when I stopped and looked down the hill at the set, and I thought, 'Dad, I'm doing it. Here I go.'"

After staging the Daleks' invasion of Earth, Gordon Flemyng went on to direct several more feature films, including the 1968 Hollywood crime drama *The Split*, with a star-studded cast including Gene Hackman, Donald Sutherland and Ernest Borgnine. But, after fighting a battle with alcohol addiction, his later career was spent almost exclusively in television, directing episodes of everything from *Minder* and *Lovejoy* to *The Bill* and *Emmerdale*.

"Back then, television was seen as being for people who couldn't make movies," says Jason candidly. "I think Dad was just happy to still be working, and to be alive – because he'd had a lot of problems with his addiction and stuff. But it wasn't really where he wanted to be. He wanted to make movies. That's why the Daleks, for me, are kind of the pinnacle. Because he was doing what he wanted to do.

"I mean, he was a young man at the time, and he probably wasn't as in control of them as he'd like to have been. We never discussed it, but I'm sure he'd have gone [affects his father's gruff Glaswegian accent]: 'Ah, they were awful.' But the fact is, those films are iconic. They're classics. And I'm super-proud that it's my dad's name on them." **DWM**

Top left: Indira Varma, Jason Flemyng, Mark Gatiss and David Tennant were cast in BBC Four's live remake of *The Quatermass Experiment* (2005).

Top right: Jason as the titular Professor in *The Quatermass Experiment*.

Far left: Gordon Flemyng was interviewed during filming of *Daleks' Invasion Earth 2150 A.D.* for the BBC magazine programme *A Whole Scene Going*.

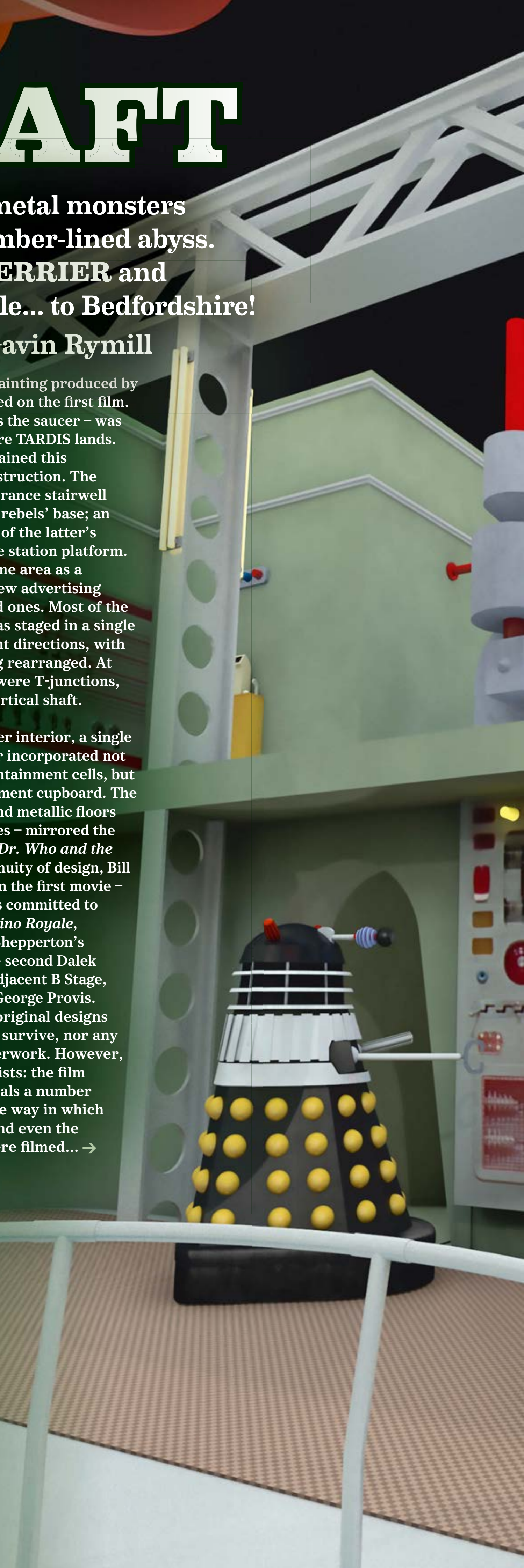
Above left: Posters for Gordon's 1968 film *The Split* and Jason's directorial debut *Eat Locals* (2017).

Photos from *Dr. Who and the Daleks*, *Daleks' Invasion Earth 2150 A.D.* and *The Avengers* © Studiocanal.

MINE CRAFT

In *Daleks' Invasion Earth 2150 A.D.*, the metal monsters built their Home Counties HQ above a timber-lined abyss. Recreating the movies' sets, SIMON GUERRIER and RHYS WILLIAMS go up the wooden hole... to Bedfordshire!

CG illustrations by Rhys Williams and Gavin Rymill



In Doctor Who Magazine issue 578, we looked at the production design of the first *Doctor Who* movie, *Dr. Who and the Daleks*, which was shot across multiple sound stages at Shepperton Studios. The finished film drew sizeable audiences to UK cinemas, and by 27 January 1966, it was being described as "one of the moneymakers of 1965" in trade magazine *Kinematograph Weekly*. The sequel, due to start filming just four days later, would be on "a much more lavish scale", said executive producer Joe Vegoda – promising "epic Dalek battles, a vast mine manned by human slaves, and a giant Dalek saucer, 120 feet in diameter."

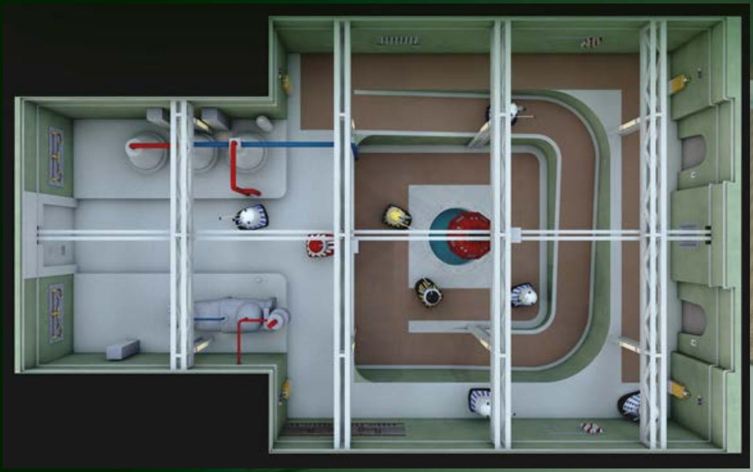
Once again, the film was based on a TV *Doctor Who* adventure. *The Dalek Invasion of Earth*, broadcast in six weekly parts late in 1964, had incorporated extensive location work for the first time on the series, showcasing various London landmarks. *Daleks' Invasion Earth 2150 A.D.* also boasted outside filming, but almost all of it was within the Shepperton grounds, or on the studio backlot, avoiding costly excursions further afield. For the streets of present-day and future London, the production team utilised a large set previously seen in *Allez France!* (1964) and *Promise Her Anything* (1966) – doubling for New York in the latter.

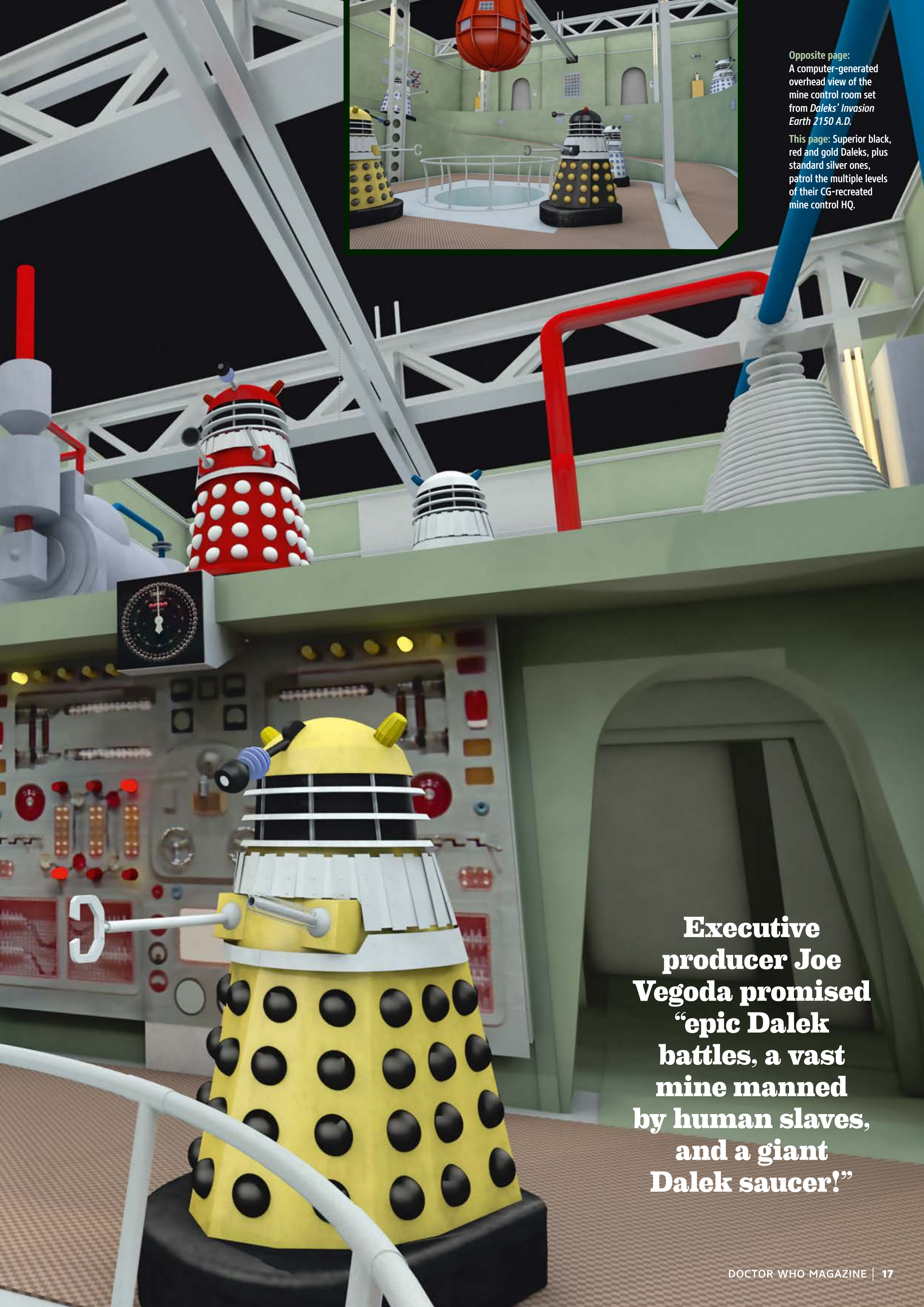
Some exteriors were created indoors, on Shepperton's enormous H Stage. Ruined London, with its three-storey shop fronts and overturned car, "was gigantic", co-producer Milton Subotsky told the fanzine *DWB* in 1990. Even so, the vast Dalek spaceship that lands on top of the rubble was realised economically. "When we built the saucer on the set," said Subotsky, "we just made the front where the ramp leading into it was." The remainder of the craft was a matte painting produced by Gerald Larn, who'd worked on the first film. The same scenery – minus the saucer – was also used for the site where TARDIS lands.

Interior settings maintained this efficient approach to construction. The London Underground entrance stairwell was directly opposite the rebels' base; an immediate right turn out of the latter's hidden doorway led to the station platform. A later scene used the same area as a different location, with new advertising posters glued over the old ones. Most of the action within the mine was staged in a single tunnel, shot from different directions, with rubble and other dressing rearranged. At either end of this tunnel were T-junctions, one of which led to the vertical shaft.

For the Dalek saucer interior, a single L-shaped corridor incorporated not just the trio of containment cells, but also the Robomen's equipment cupboard. The Dalek-shaped archways and metallic floors – in copper and silver tones – mirrored the Skaro city interiors from *Dr. Who and the Daleks*. Despite this continuity of design, Bill Constable – art director on the first movie – wasn't involved, as he was committed to the James Bond spoof *Casino Royale*, which was being shot on Shepperton's A Stage while work on the second Dalek movie took place on the adjacent B Stage, overseen by art director George Provis.

Sadly, none of Provis' original designs for the film are known to survive, nor any relevant production paperwork. However, one rich resource still exists: the film itself. Close analysis reveals a number of telling details about the way in which this epic was realised – and even the order in which scenes were filmed... →



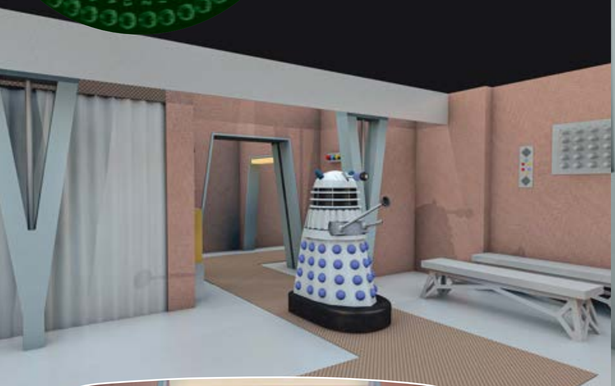


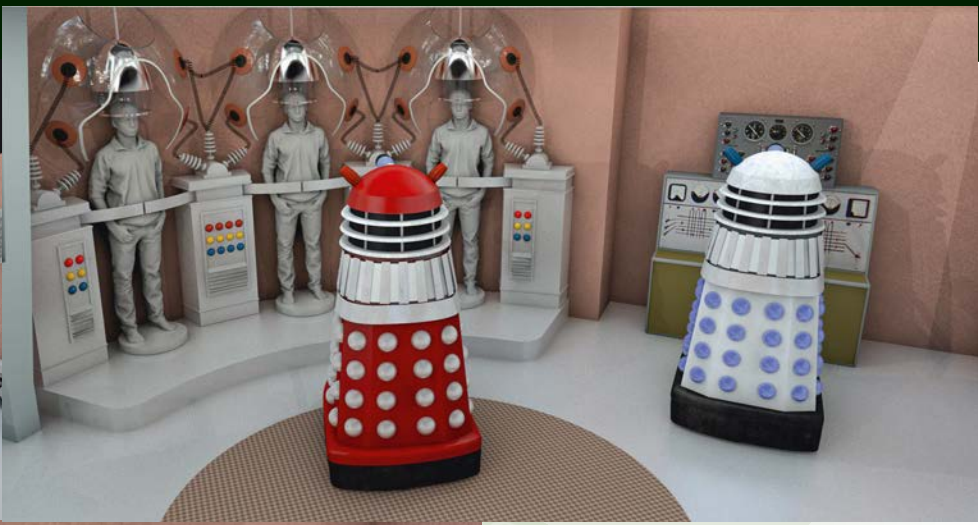
Opposite page: A computer-generated overhead view of the mine control room set from *Daleks' Invasion Earth 2150 A.D.*

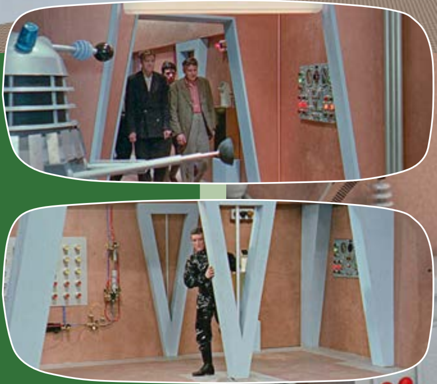
This page: Superior black, red and gold Daleks, plus standard silver ones, patrol the multiple levels of their CG-recreated mine control HQ.

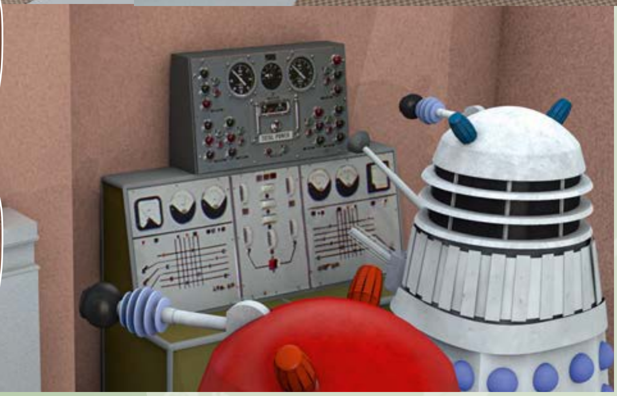
Executive producer Joe Vegoda promised “epic Dalek battles, a vast mine manned by human slaves, and a giant Dalek saucer!”

MINE CRAFT









Top left: Our recreation of the robotising chamber in the Dalek saucer, with Robomen rest benches beside the doorway.

Top right: The robotising machinery, with control panels beside.

Above right: A closer view of the control panels, showing the 'TOTAL POWER' unit.

1. Inside the spaceship

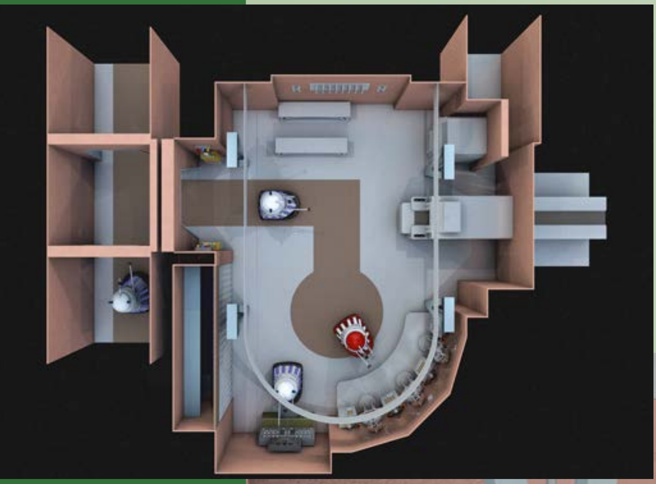
As well as the composite ramp/exterior and L-shaped corridor, the Dalek saucer incorporated two further distinct sets. A control room, shown only in one scene, used one of the containment cell doorways and three hired-in control desks. For cutaways of a monitor screen, these desks were simply rotated and shot against the same background.

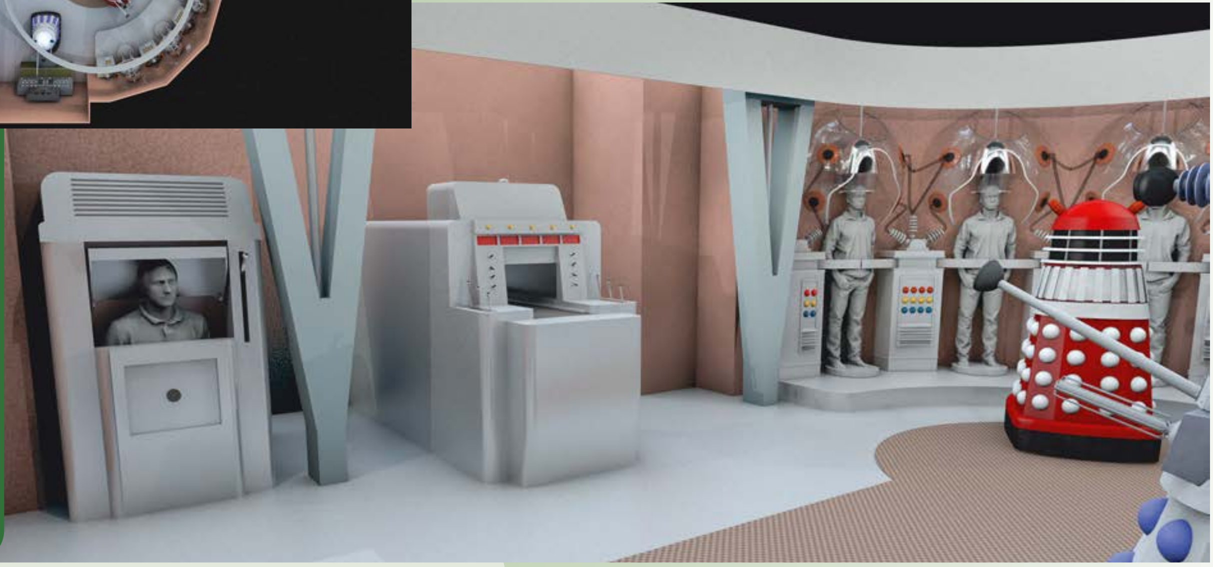
The most prominent set was the robotising chamber, which also contained the disposal chute and food dispenser. Again, the robotiser controls came from stock: a large desk topped with a grey wedge-shaped panel labelled 'TOTAL POWER'. The same prop can also be seen – embedded within a wall – on both the corridor and composite exterior sets. When used on the corridor set, a small red stripe is visible below the lights in the lower right corner. There's no such stripe when the panel appears on the other sets, but there *is* a mark of an identical shape in the same position, suggesting a sticker or piece of tape had been removed. We see the prop again – still with that dark-coloured mark – in a later Milton Subotsky co-production, *The Terrornauts* (1967).

Given the careful planning we've already observed, the repeated use of this single prop probably indicates that these three saucer sets were constructed and used one at a time, recycling the same component part. It was first embedded in the corridor wall, which then moved to the composite exterior, before the panel was finally extracted for use in the robotising chamber.

2. Chute to thrill

In the 1995 documentary *Dalekmania*, Jill Curzon, who played Dr Who's niece Louise, recalled the escape down the garbage chute as "one of the most enjoyable scenes in the whole thing" – but her character isn't actually seen to enter the chute on screen. The chute incorporated a working vacuum effect and appears to drop down below the level of the floor, suggesting this set was either built up on rostra or over the sound stage's water tank (a pre-existing recess carved out below floor level). Immediately behind and to the left of this chute was the hiding place used by Louise and her policeman friend Tom (Bernard Cribbins).

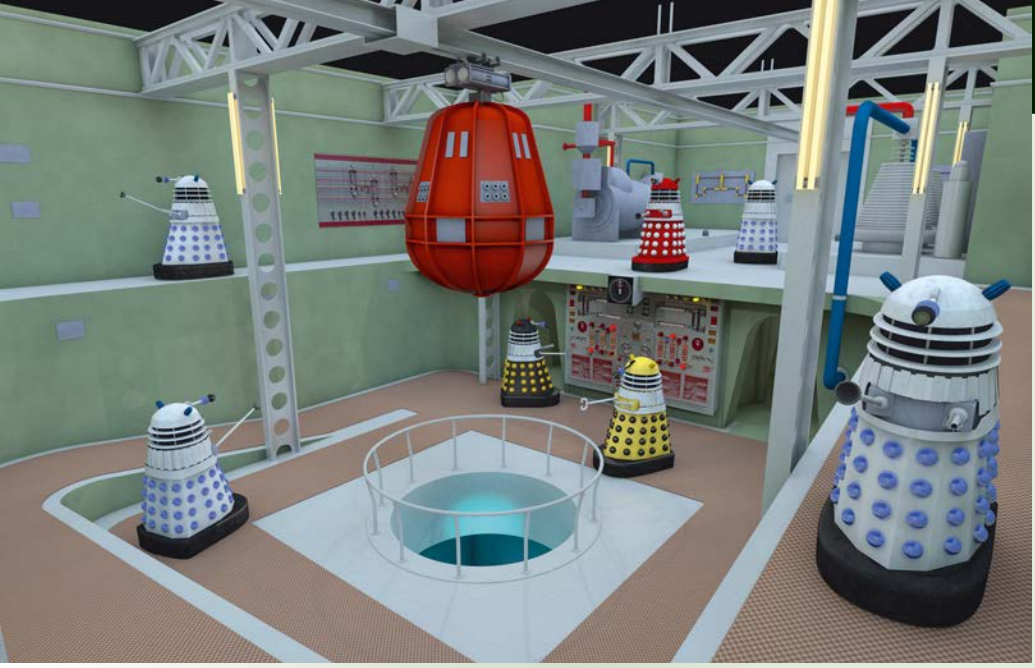




Top inset: The 'TOTAL POWER' unit was reused elsewhere: right of the captives being herded along the L-shaped corridor; and behind Tom (Bernard Cribbins), hiding above the saucer's entrance ramp.

Above: An overhead view shows the robotising chamber layout.

Right: The disposal chute and the food dispenser, left of the robotising machinery.



When first activated, the food dispenser's conveyor belt presents rows of neatly arranged cups and plates of food pills. Soon, there's a more chaotic through-put, with a flurry of movement visible at the far end of the conveyor. We can use this to gauge how far the conveyor belt extended behind the wall, assuming that the neat rows took up all the space available in advance, and the messier output is where members of the crew tried to add more during the take.

3. Mine führers

Over in the invaders' Bedford HQ, the Daleks' mine control room, though not part of the Dalek saucer, was designed in the same style, with metal-looking walls and flooring. This was an impressive two-storey set, busy with activity and machinery, and surrounded on all four sides by imposing walls. Dalek operators had to traverse gangways scarcely five feet wide, or less – with a perilous drop on one side. For low-angle shots, ceiling pieces were added, creating a truly enclosed space.

> **Dalek operators had to traverse gangways scarcely five feet wide.**

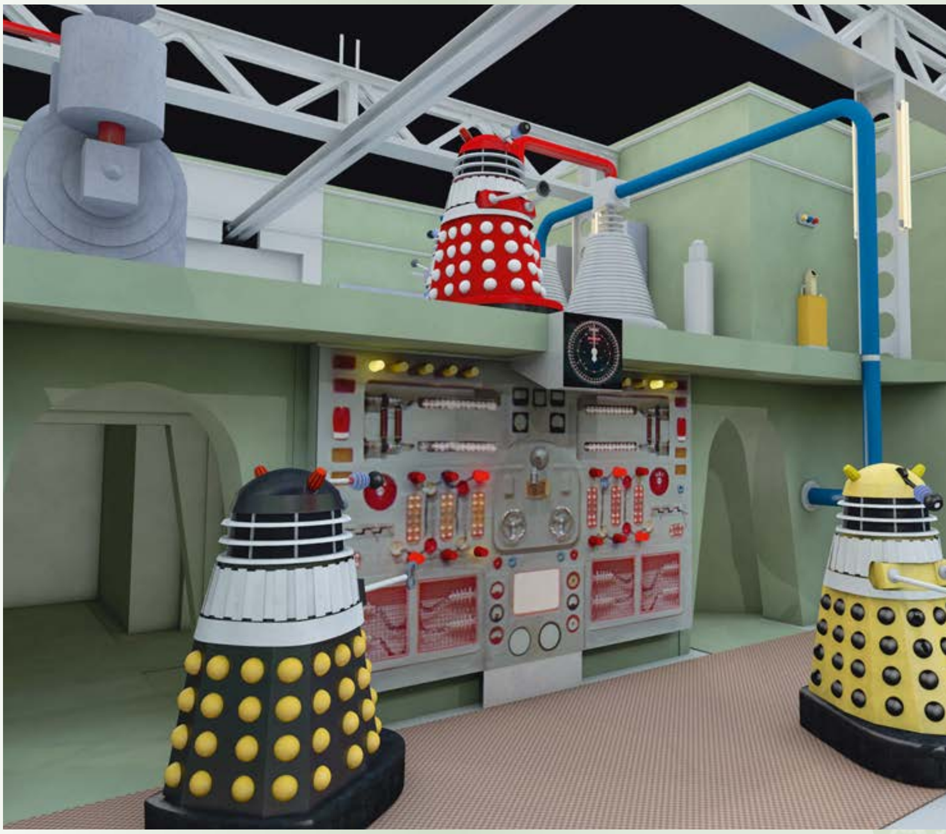
When scaled to the correct dimensions, our CGI recreation fits neatly into one corner of the B Stage floor area, and the mine shaft's opening lines up perfectly over the water tank. This would have provided additional vertical space – allowing the Daleks' crust-cracking bomb capsule, plus various Robomen and Daleks, to fall convincingly downwards, without building the entire set several feet off the ground.

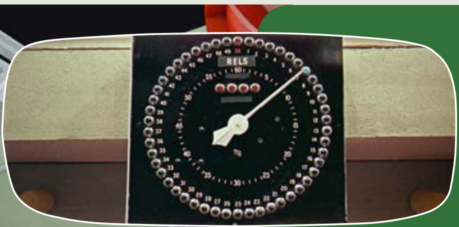
Likely built towards the end of production, the set appears to have recycled many bespoke elements from other interiors. Boards adorned with rows of silver-painted cups were taken from the Dalek saucer, as were the coloured indicator lights and gold-plated standing units beneath. The large control panel incorporated levers from the food dispenser, and grooved power-line insulators from the robotiser chamber. It also appeared to use a variety of kitchenware: plastic beakers, a pair of butter dishes, Tupperware boxes, egg cups, trays and a toast rack!

4. Counter intelligence

The 'rel counter' clock wasn't created for the film. In fact, it first appeared in the ABC-TV children's adventure serial *Target Luna* (1960) – one of two identical countdown clocks situated in a rocket launch control centre. The clocks were used again in a sequel, *Pathfinders in Space* (1960-61), before appearing in numerous television and film productions over the following years – including, for example, the *Doctor Who* serials *The War Machines* (1966) and *The Underwater Menace* (1967). In the latter, the 'RELS' label is still clearly visible from its use in the Dalek movie.

'TTP LTD.' is etched into the centre of the counter, denoting The Trading Post – a prop construction and hire firm that provided visual effects for several *Doctor Whos*. →



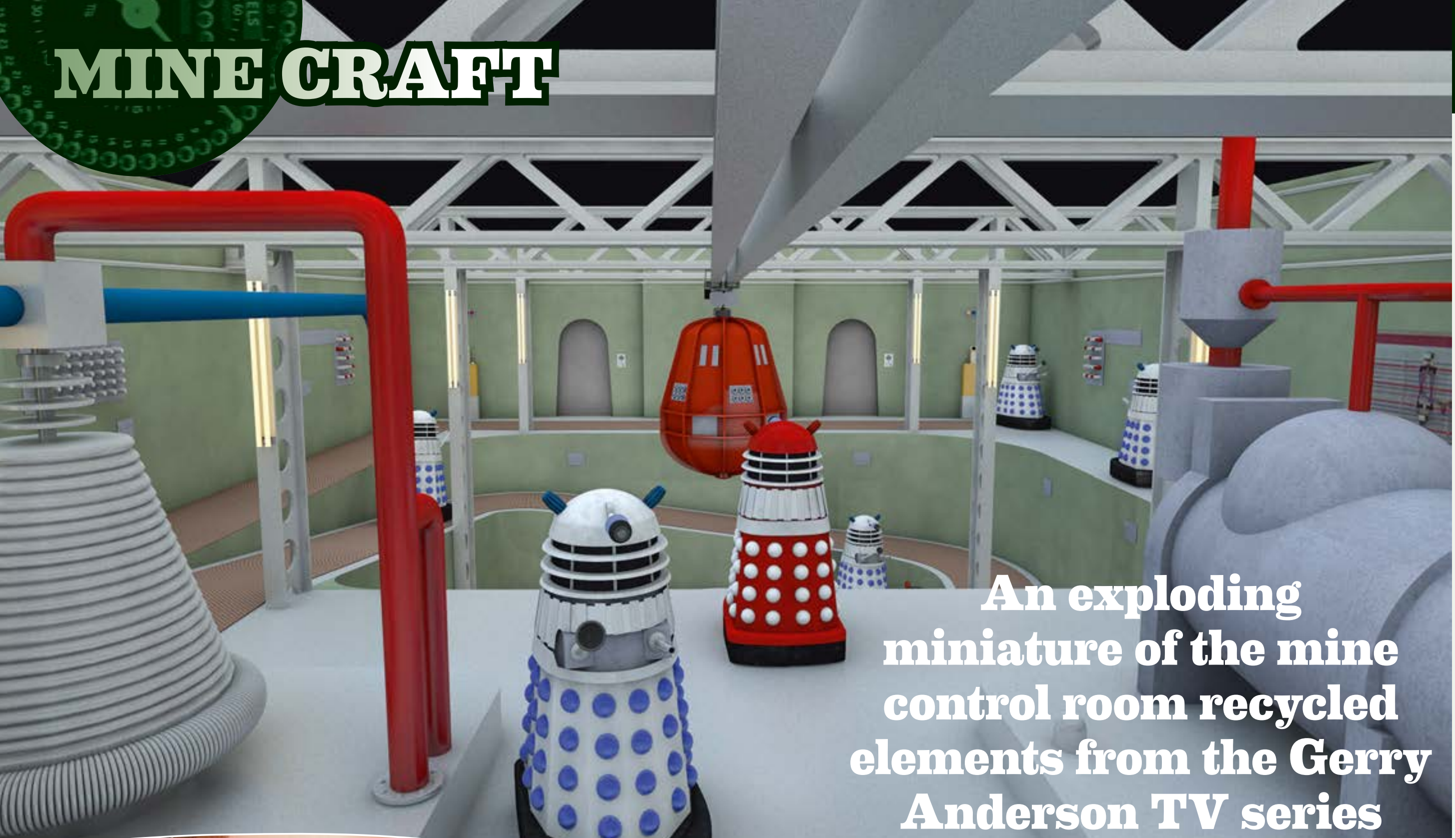


Top: A wide view of the mine control room, with the Daleks' Earth-shattering bomb hanging above.

Above left: Jill Curzon (as Louise) and Bernard Cribbins lark around with the disposal chute prop.

Left: The control room's rel counter (centre) ticked down the time remaining to the bomb's detonation.

Above inset: The rel counter as seen on screen.



An exploding miniature of the mine control room recycled elements from the Gerry Anderson TV series *Thunderbirds*.

→ The counters measured 18 inches across, providing a useful scale reference when reconstructing the mine control room set. To control the sequencing of indicator lights around the clock face, the internal mechanism was built with a uniselector – an electromechanical device commonly used in telephone exchanges for routing calls. One of the two counters survives, and was sold by Propstore in November 2021.

5. Box-office bomb

Models were a big part of the movie's climax, in which the misplaced explosion of the Daleks' bomb capsule unleashes the Earth's natural magnetism – destroying the Daleks, and their saucer. Scale miniature Daleks – exploding, and falling down the mine shaft – weren't toys, so these must have been custom-built by Ted Samuels and his special effects team. The deflating Dalek in the mine was a full-size prop: paint detail on the surrounding set can be matched to the live-action scenes. Shots of the capsule careering through the tunnels used a model pulled on a string, with a perspective painting in the background to simulate greater depth. At one point, a fin splinters away from the main body, revealing the unpainted wood beneath.

When the capsule explodes, a cutaway to the explosion uses an alternative angle of the Dalek saucer crash, trimmed down to a handful of frames to avoid revealing its true nature. This shot didn't utilise the main, highly detailed saucer prop, but instead a cruder model pre-cut into several sections. An exploding miniature of the mine control room recycled elements from the Gerry Anderson TV series *Thunderbirds* (1965-66). Two gas canisters, emblazoned with the Anderson series' International Rescue logo, are briefly visible, creating a momentary crossover between two television universes.

It's testament to the filmmakers' ingenuity that many of their cost-saving tricks only become evident under the most intense scrutiny. **DWM**

Top: A view from the upper level of the mine control room, with the top of the ramps opposite.

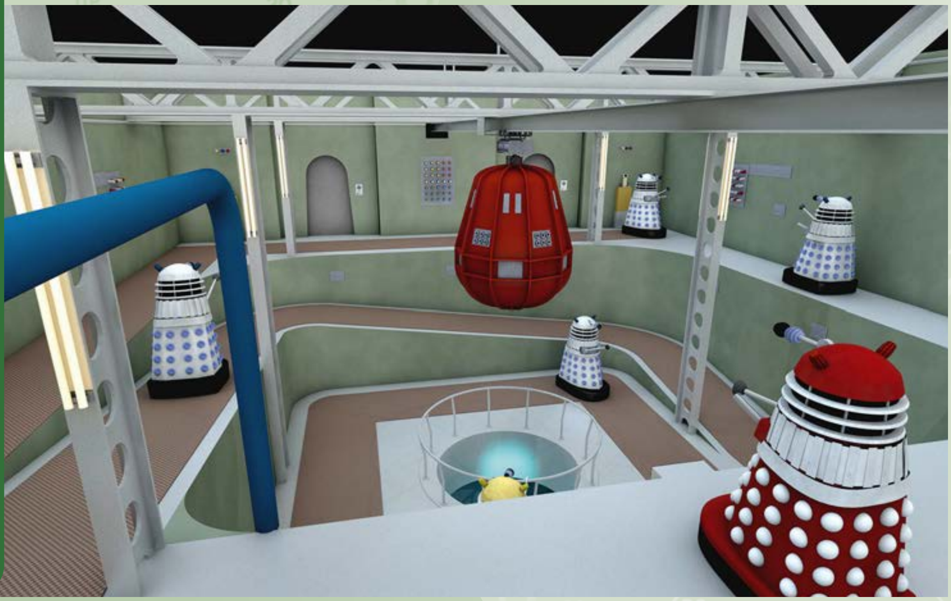
Above left inset: A model Dalek and a full-size deflating Dalek prop.

Above centre inset: The bomb capsule hurtles through the mine shaft… with a perspective matte painting in the background.

Above right inset: Two gas canisters (right) bear the International Rescue logo from *Thunderbirds*!

Right: An even higher view of the upper level of the Daleks' mine HQ.

All *Daleks' Invasion Earth 2150 A.D.* photos © Studiocanal.



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The Producer's Run

As she departs for a new life outside the TARDIS, long-serving *Doctor Who* producer **NIKKI WILSON** joins **PAUL KIRKLEY** to look back on more than a decade of adventures in space and time.

Not so long ago, Nikki Wilson accidentally sparked a rumour that Catherine Tate was coming back to *Doctor Who*. Yes, we know Catherine Tate *is* coming back to *Doctor Who* – but she wasn't in March 2021, when the 'news' that Catherine had been spotted filming with Jodie Whittaker and company in Liverpool set the internet ablaze with speculation. "*Doctor Who* fans have been in a bit of a tizz," reported *RadioTimes.com* breathlessly.

"There were all these rumours that Catherine was back in the show – but it turned out it was just a picture of me on set," recalls Nikki, laughing. The cause of the confusion? They have vaguely similar hair.

Fast-forward 16 months and Nikki is getting used to not being on a *Doctor Who* set for the first time in more than a decade. As a producer (and, latterly, co-executive producer), Nikki's *Doctor Who* credits stretch all the way back to 2008 and the second series of the CBBC spin-off *The Sarah Jane Adventures*. A year after that, she got her first crack at the parent show on *The Waters of Mars*. Since then, she's worked on more than 40 episodes, helping transport viewers from the Singing Towers of Darillium to the siege of Sevastopol, in the company of everyone from Robin Hood to Rosa Parks.

"If you'd told me all those years ago I was going to be working on this show for more than a decade, I'd have laughed," says Nikki, who by Doctor Who Magazine's calculation is the eighth most-credited of the series' 24 producers to date. "It's a big chunk of time. But the thing about *Doctor Who* is it's so constantly evolving, and the stories are so varied...

"I've had a brilliant time, and worked with some amazing people. But I made the decision back in January 2020 that I was going to see the next series through and leave. I knew I needed to do something new, to flex some different muscles. So I was ready to go. But it's still sad saying goodbye to people. It was emotional saying goodbye to Jodie, because *she* was very emotional. She's a sensitive soul, and she just has this huge, huge outpouring of compassion and joy. But it was the right time."

When the moment came, did Nikki make a dramatic exit in a black cab, *EastEnders*-style? "It was quite low-key, actually," she replies. "We'd had the wrap party, at the end of the [Centenary Special] shoot – that was the big end-of-an-era celebration. On my actual last day, I was sending emails until seven o'clock in the evening!"

When DWM catches up with Nikki six months later, she is – where else? – on a studio set in Cardiff, where she's producing the upcoming BBC thriller *Wolf*, adapted from Mo Hayder's Jack Caffery novels. The series is being made by Hartswood Films, whose creative director is her ex-boss, former *Doctor Who* showrunner Steven Moffat.

"I haven't had anything to do with Steven at all on this, ironically – but there are loads of *Doctor Who* people working →

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2531
2
PRODUCER: NIKKI SMITH
DIRECTOR: JOSS AGNEW
D.O.P: RORY TAYLOR
DATE: 30/5/08
SCENE NO 17/35-52
A
INT

Top: The TARDIS door embedded in its own control room floor in *The Halloween Apocalypse* (2021).

Right: Nikki Wilson's maiden name is displayed on a *Sarah Jane Adventures* clapperboard.

Far right: David Tennant (the Doctor) steps out into Taff Wells Quarry, standing in for the Red Planet, on location for *The Waters of Mars*. This 2009 Special was Nikki's debut as a *Doctor Who* producer.

> "If you'd told me all those years ago I was going to be working on this show for more than a decade, I'd have laughed."

Left: Nikki Wilson pictured during the production of *Flux*.

Right: Exploring the Twelfth Doctor's TARDIS control room in 2015.

Below left: A publicity shot of Elisabeth Sladen from the third series of *The Sarah Jane Adventures* (2009).

Below right: Nikki's responsibilities took her to a variety of filming locations, including South Africa.

→ with me on it," she says, reeling off a long list of *Who* alumni, including costume designer Ray Holman, make-up designer Claire Pritchard-Jones and director Lee Haven Jones... not to mention the presence in the cast of a certain Sacha Dhawan. "So there've been loads of familiar faces, which has made leaving feel less of a wrench."

During her time on the show, Nikki has seen four lead actors take the helm of the TARDIS (along with Jo Martin's Fugitive Doctor). "They're all very different, with different processes," she reflects. "But they're all equally passionate about the show and their role in it. They know it's not like any job they've done before, or will ever do again. It's a job for life, essentially – because you know you'll always be the Doctor. I think they all appreciate that it's an honour.

"Jodie is just a joy, and a great figurehead for the cast. I have so much admiration for her – she's just really straight down the line. There's no flannelling with her, she just tells it as it is. She's one of the team. It's been a real honour to see her tenure right through to the end."

The late Elisabeth Sladen was another leading lady with a strong hold on Nikki's heart. "I absolutely adored Lis," she says. "I produced two series of *Sarah Jane*, then went on to exec it, and Lis was a really, really special lady. So professional, and so passionate about what she was doing. But also just really kind. I was absolutely devastated when we lost her. It was really hard."

Having shared production duties with Peter Bennett during the Peter Capaldi era, Nikki became *Doctor Who*'s series producer from Jodie Whittaker's 2018 debut, *The Woman Who Fell to Earth*. "I thought I was going to leave at the end of Steven's era," she says. "But Chris [Chibnall] and Strevs [executive producer Matt Strevens] basically persuaded me to stay. I'm really pleased they did."

Like their leading actors, each of the 'Three Who Ruled' – showrunners Russell T Davies, Steven Moffat and Chris Chibnall – brought a different approach to the programme, says Nikki. "The job definitely changes with each showrunner, because they all have their own ways of working. But all three of them were very across the edit, because that's the final bit of storytelling – that's your last chance to change the stories, or emphasise different bits of the stories."

An Explosive Exit

Nikki's final production credit will be this autumn's spectacular Centenary Special. She'll be going out with a bang.

"It was really important that we gave Jodie a good send-off," says Nikki. "She's been so phenomenal as the Doctor, we just wanted to do her justice with a really thrilling, high-stakes journey for her final episode. And I really feel we've delivered that. The visual effects for the episode are *huge*.

"I think they've only recently finished it, so it's been quite strange not being across post-production," she adds. "But I decided that a hard stop was really the only way to go, because it would be too tricky to stay across post- while juggling a new job. I think that was the right choice."

As a result, despite being its co-executive producer, Nikki might not actually see the Special until it goes out on BBC One. "I'm sure Chris [Chibnall] would send me a copy beforehand if I wanted," she says. "But I don't know. I might just save myself until it's on screen."

Doctor Who is a notoriously demanding TV show to make, and it's the producer who's often at the sharp end. With a brief taking in everything from hiring cast and crew to overseeing post-production, and all points in between, you need to be a people manager, a number cruncher, a health and safety officer, an occasional second unit director and even a weather forecaster. Which is tricky enough on an average TV production, let alone one with *Doctor Who*'s vaulting ambition. As such, every producer has their own war stories: what's the single maddest moment Nikki can recall from her time on the show?

"I don't think we ever quite topped the day we filmed scenes from six different episodes with three different directors. We were adding scenes to the end of a number of episodes. We did a day with Michelle Gomez [as Missy] where we just kind of caned it, which was quite challenging and a bit mad. But we did it.

"Another was our first South African recce with [director] Jamie Magnus Stone for *Spyfall* [2020]. We didn't actually have a full script at that stage, so Chris [Chibnall] was messaging us going, 'I'm just writing this bit... can you look for something like this?'

"We got a message saying, 'I think I'm gonna need a motorbike chase at some point.' And we'd just been to recce Barton's house, where there were all these vineyards. So Jamie said, 'Let's do the motorbike chase in the vineyards.' He went down there with his iPhone and was literally livestreaming it to Chris, going: 'We could go down here and turn a corner here...' A lot of it worked like that. Chris responds really well to being fed great images, or great locations. He works very collaboratively."

What was the toughest bit of the job? "The bit I enjoyed least was the very fast troubleshooting, if the schedule wasn't going to plan," says Nikki. "The actual shoot is the bit, for me, where I have the most responsibility and the least power. Because it's basically in the hands of the director and the first [AD, assistant director].

> "We got a message saying, 'I think I'm gonna need a motorbike chase at some point.'"

"That said, I do love problem-solving. My mum was an art teacher and my dad was a physicist, so I've got that creative brain. But I'm also a real organisation type of person, which really fits the job."

COVID-19 made every aspect of producing Series 13 and the 2022 specials more challenging, and Nikki is justly proud of how the *Doctor Who* team responded. "It was, quite frankly, miraculous that we filmed for nearly a year, without having to stand down," she says. "Pretty much every other production I know of had to stand down at some point."

It's a cliché, says Nikki, but the *Doctor Who* crew really are the best in the business. "We've been so blessed, over the years, with these fantastically creative teams pulling it all together. Sometimes, you'd go down onto the floor when they'd just finished building →

Top right: *Flux* vanquishers Chris Chibnall and Nikki at Roath Lock Studios in 2021.

Top inset: An ominous shot of the Doctor (Jodie Whittaker) from the Centenary Special.

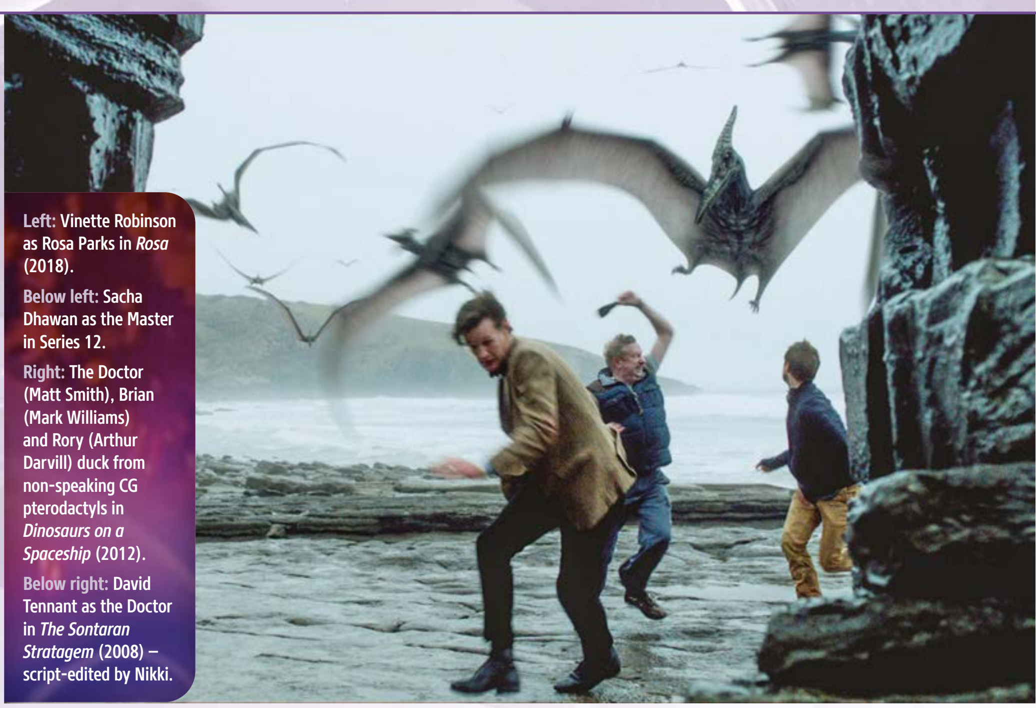
Left: The Doctor puts pedal to the metal for the vineyard chase in Part One of *Spyfall* (2020).

Her Best Bits

Compilations of 'best bits' have become a tradition for TV show departees. So what have Nikki's personal highlights been?

"I think the episode I'm most proud of, from my time on *Doctor Who*, is *Rosa*," says Nikki of the 2018 **DWM** poll-topper, which told the story of the Doctor's meeting with renowned US civil rights activist Rosa Parks. "I felt really passionate about that episode, and it was emotional to work on.

"And the one I think was the craziest, and the most fun – other than the Centenary Special – was *Spyfall* [2020]. Being out in South Africa, and working with Sacha [Dhawan] for the first time. I still look back at that episode and go, 'Gosh...' The moment on the plane, where he turns from 'O' into the Master is just one of the finest bits of performance I've ever witnessed. I feel very honoured to have been part of moments like that."



Left: Vinette Robinson as Rosa Parks in *Rosa* (2018).

Below left: Sacha Dhawan as the Master in Series 12.

Right: The Doctor (Matt Smith), Brian (Mark Williams) and Rory (Arthur Darvill) duck from non-speaking CG pterodactyls in *Dinosaurs on a Spaceship* (2012).

Below right: David Tennant as the Doctor in *The Sontaran Stratagem* (2008) – script-edited by Nikki.

→ a set and you'd go, 'How have they done this in the time available?'

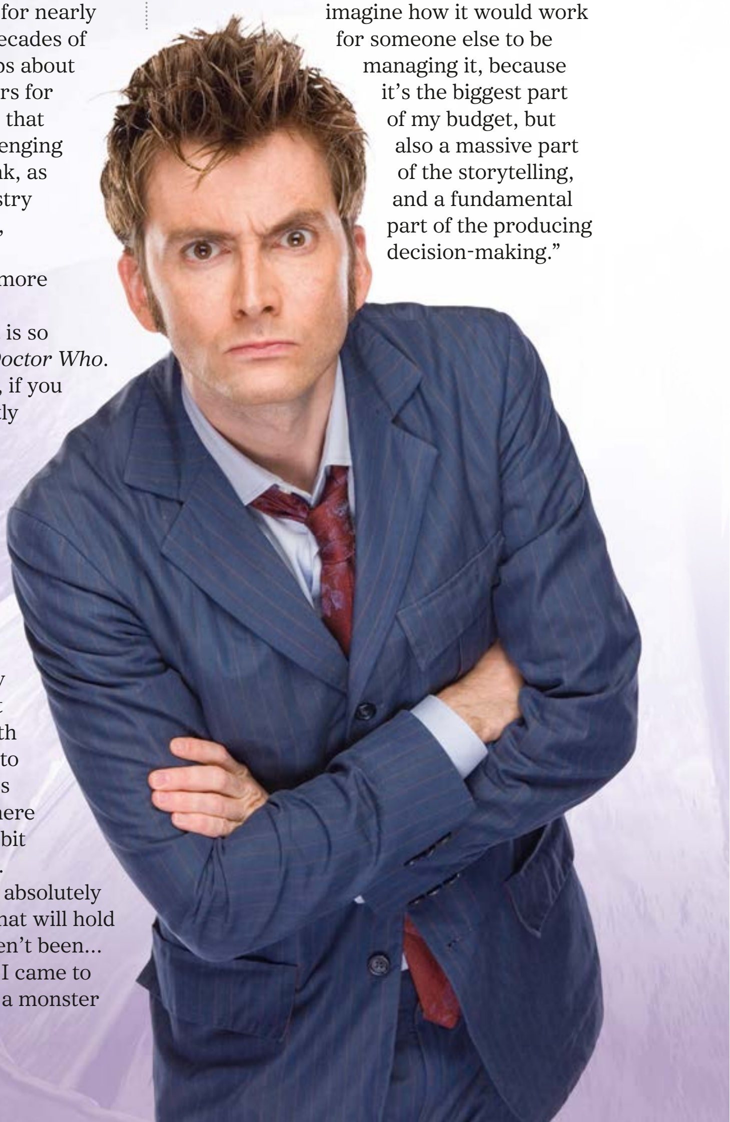
"The *Doctor Who* art department is phenomenal. The churn of the sets, the volume of the locations, the costumes... The fact they constantly pull it out of the bag and make these amazing things, it just blows me away."

Of course, *Doctor Who*'s design and visual effects wizards have been pulling it out of the bag for nearly 60 years now – and enduring decades of unfunny (and often unfair) barbs about wobbly sets and rubber monsters for their troubles. "Over the years, that has proved to be the most challenging department," says Nikki. "I think, as visual effects in the wider industry have become more spectacular, so audience expectations have risen. So we've had to become more sophisticated.

"A person in a prosthetic suit is so much a part of the identity of *Doctor Who*. But it's also the element where, if you get it wrong or shoot it in slightly the wrong way, it can take the audience out of the moment really quickly. Inevitably, our designers are working quite late in the day – it's not like a movie, where you have weeks and weeks to fine-tune things. So when you get the monsters on the floor, how you light them and shoot them is really key. And sometimes you just have to be more sparing with them in the edit. You have to go with your gut – if there's any doubt, any moment where you think 'Ooh, that looks a bit eggy,' then you can't leave it in.

"I mean, there've been some absolutely brilliant, phenomenal designs that will hold up to anything. And others haven't been... um... quite as successful. What I came to realise over the years is that, if a monster doesn't speak, then often it's best to commit to doing it as a visual effect."

As a producer, visual effects became something of a specialism for Nikki. "If you said to anyone else in the industry that *Doctor Who* doesn't have a dedicated visual effects producer, they'd be like 'Are you mad?'" she smiles. "But because so much of the visual effects decision-making is both editorial and financial, I've always been quite hands-on with it. I can't quite imagine how it would work for someone else to be managing it, because it's the biggest part of my budget, but also a massive part of the storytelling, and a fundamental part of the producing decision-making."



Born and raised in Somerset, Nikki started her TV career as a script editor on Lynda La Plante's police procedural *Trial and Retribution*. Her first professional encounter with the Doctor was as script editor on 2008's *The Sontaran Stratagem*/*The Poison Sky*. Nikki and Russell T Davies have remained good friends since their time together on *Doctor Who* and *The Sarah Jane Adventures*; she also produced his 2016 BBC adaptation of *A Midsummer Night's Dream*. "We keep in touch, and our texting goes off the scale when *Strictly*'s on, because we're both massive *Strictly* fans," she says. "And he'd gone very quiet in the run-up to the announcement [that he was returning], so it didn't massively surprise me when I heard. But it's exciting – I absolutely love Russell's writing, and the fact he's so passionate about the show. He just absolutely loves it. So I feel like it couldn't be in safer hands."

As for her own future, Nikki is looking forward to the variety that life as a freelance producer will bring. Based in Penarth, where she lives with her husband Alex and their seven-year-old son Maxwell, she's perfectly placed to take advantage of the Welsh TV production boom that *Doctor Who* helped kickstart. "But I'll obviously go wherever projects take me," she says.

Plus, of course, there's a lifetime on the *Doctor Who* convention circuit to look forward to... "Do you know what?" she says. "In all my years on *Doctor Who*, I have never ever been invited to a convention." Organisers: take note. In the meantime, Nikki is getting used to the novelty of waking up in the morning and not having to think a hundred different thoughts about *Doctor Who*.

> "I will always have a massive affection for the show. I've learned so much while doing it."

"I've served my time, and I needed a fresh challenge," she says. "But I will always have a massive affection for the show. I've learned so much while doing it, I've made friends for life, and I've met some of the best creatives in the business."

Both Russell and Steven have said that, because *Doctor Who* is such a runaway train of a production, they didn't always take as much time as they should have done to enjoy it. Can Nikki relate to that?

"There are definitely times when you're on set and you suddenly go, 'Oh my God, on what other job would I be doing this?'" she says. "I remember a moment like that on *Sarah Jane*. There were these two massive orange aliens called the Blathereen. We had Miriam Margolyes' voice coming out of one of them and Simon Callow's voice coming out of the other. And they were trying to pick up bowls of soup with these big prosthetic hands, and I just looked around and thought, 'Yeah, this is a great job.'" **DWM**

POLICE PUBLIC CALL BOX

Top left: Maxine Peake as fairy queen Titania in Russell T Davies' version of *A Midsummer Night's Dream* (2016).

Top right: The Blathereen try to eat with prosthetic claws in *The Gift*, a 2009 episode of *The Sarah Jane Adventures*.

Left: Nikki at the helm of the Twelfth Doctor's TARDIS in 2015.

BLOOD BROTHERS

The two 1960s Dalek movies remain a big part of the legacy of producer Milton Subotsky, also remembered for horror films like *The House That Dripped Blood*. **ROBERT FAIRCLOUGH** talks to **SERGEI** and **DMITRI SUBOTSKY** about their father's unfulfilled ambition to make a third *Doctor Who* epic.

Above: Sergei and Dmitri Subotsky discuss their late father's script for *Dr. Who's Greatest Adventure* at the BFI Southbank on 19 June. Photo © Robert Fairclough.

Below left: Director Freddie Francis, Christopher Lee and writer/co-producer Milton Subotsky confer on the Shepperton Studios set of *Dr Terror's House of Horrors* (1965).

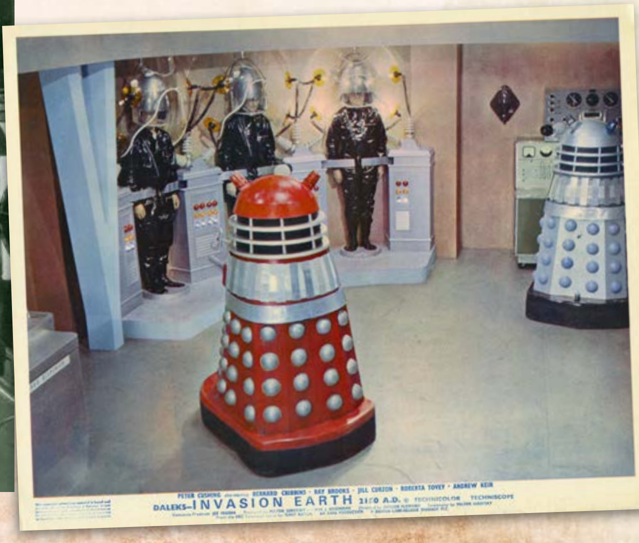
Below left: A front-of-house card for *Daleks' Invasion Earth 2150 A.D.* (1966). Photo © Studiocanal.

At the BFI premiere of the 4K restorations of *Dr. Who and the Daleks* (1965) and *Daleks' Invasion Earth 2150 A.D.* (1966) on 19 June, the audience was treated to two surprise guests. The second film was introduced by Sergei and Dmitri Subotsky, the sons of Milton Subotsky – to date, the only film producer to have successfully brought *Doctor Who* to the big screen.

The brothers had with them some intriguing paperwork from their late father's collection. This included the agreement between the BBC, Dalek creator Terry Nation and Aaru (the company Subotsky formed with Joe Vegoda's Regal Films to make the Dalek movies), along with two letters to Nation's agent Beryl Vertue, outlining her client's profit share. Most tantalising of all, they explained that their father had written another *Doctor Who* script in the mid-1980s, titled *Dr. Who's Greatest Adventure* – and that the screenplay still existed.

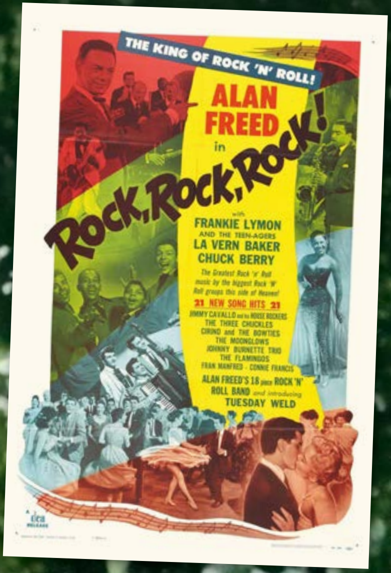
In light of this exciting news, **Doctor Who Magazine** wasted no time in asking Sergei and Dmitri for an interview. They remain proud of their father's distinctive film output, most famously what the brothers call their father's "multi-story" horror films. *Dr. Terror's House of Horrors* (1965), *Torture Garden* (1967) and *Tales from the Crypt* (1972) were just some of the celebrated portmanteau movies produced by Amicus, Subotsky's best-known company, during its heyday.

Subotsky Sr's story begins in America. "He was born in Brooklyn, New York, in 1921, to a family of Jewish immigrants," says Dmitri. Serving in World War II, Milton began his filmmaking apprenticeship in the Signal Corps. Once demobbed, he quickly moved



DALEKS–INVASION EARTH 2150 A.D.

Left: Ronald Wyatt (Jack Palance) and Lancelot Canning (Peter Cushing) in *The Man Who Collected Poe*, a story in the 1967 Amicus portmanteau film *Torture Garden*.


THE KING OF ROCK 'N' ROLL!
ALAN FREED
in
Rock, Rock, Rock!
with
FRANKIE LYMON AND THE TEEN-AGERS
LA VERN BAKER
CHUCK BERRY
21 NEW SONG HITS 21
THE THREE CHUCKLES
THE MOONGLOWS
JOHNNY BURNETTE TRIO
THE FLAMINGOS
ALAN FREED'S 18 piece ROCK 'N' ROLL BAND
TUESDAY WELD

Right: Youth musical *Rock, Rock, Rock!* (1956) was the first film produced by Milton.

Below: Milton Subotsky pictured during the production of the Amicus film *Asylum* (1972).

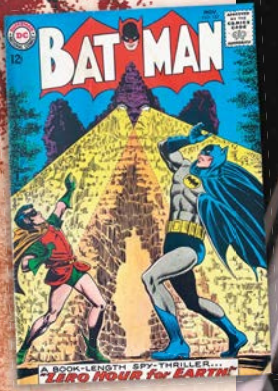
into television, writing and producing the children's educational series *Junior Science* (1954). His first film as a producer, *Rock Rock Rock!,* was released two years later.

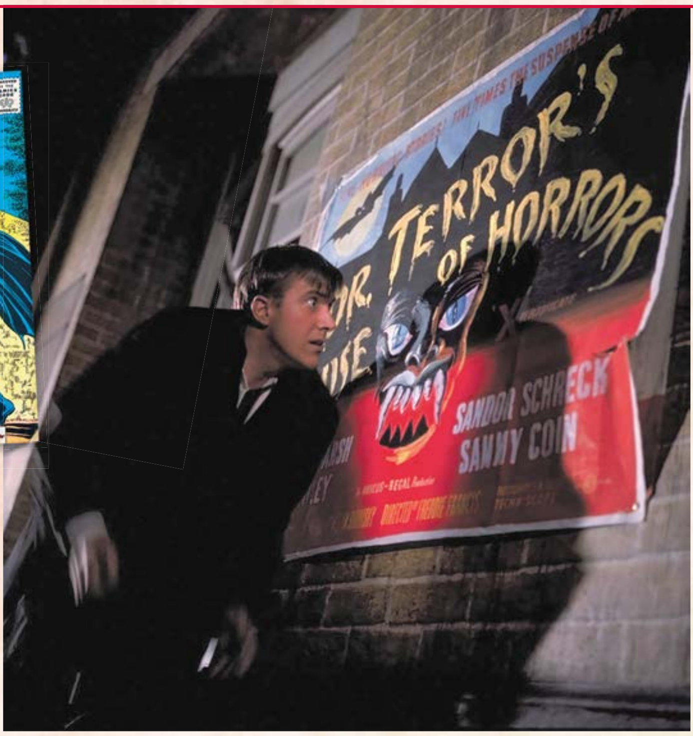
As the rapid acceleration of his career shows, Subotsky possessed both ambition and eclectic tastes. "He came from a family that valued education, but they weren't at all well-to-do," says Sergei. "They were immigrants, and my father felt there were significant gaps in his knowledge. He was a very keen self-educator. He was someone who had a very curious mind. He was interested in *everything* – science, philosophy, art, music, theatre. But his great passion was film."

> **"Dad had terrific acumen in spotting trends that the public might want."**
>
> **SERGEI SUBOTSKY**

In 1959 Milton moved to England. "That was because of the tax laws!" says Dmitri, laughing. "There was something called the Eady Levy, which meant that a certain percentage of the box-office take of all films got dished out to British productions. So it was very beneficial for American producers to make films in England in the 1960s."

Milton founded Amicus with his American business partner, Max J Rosenberg, and *It's Trad, Dad!*, the company's first official production, started filming at Shepperton Studios in December 1961. Max remained mainly in America, handling US distribution, while Milton was based at Shepperton. A few years later, they experienced a major hit with *Dr. Who and the Daleks*. "Dad had terrific *artistic* acumen in spotting trends that the public might want," Sergei believes. "Filmmakers want to know that what they're going to make is going to be popular and will find an audience, and that was really important to him. →




DR. TERROR'S HOUSE OF HORRORS
SANDOR SCHRECK
SAMMY COIN

Above: A 1964 edition of DC's *Batman* – Milton predicted the character would work well on screen.

Right: Jazz trumpeter Biff Bailey (Roy Castle) in the *Voodoo* segment of *Dr Terror's House of Horrors.*

Below right inset: Jethrow Keane (Valentine Dyall) in *The City of the Dead* (1960).

Bottom left: Carla (Ingrid Pitt) and Paul (Jon Pertwee) in *The Cloak*, a tale from *The House That Dripped Blood* (1971).

Bottom right: Artist Moore (Tom Baker) in the *Drawn and Quartered* segment of *The Vault of Horror* (1973).

→ At the time of the Dalek films, he'd made pop musicals and only two horror films – *The City of the Dead* [1960] and *Dr. Terror's House of Horrors* [1965], the latter of which had only recently been released at the time they started work on *Dr. Who and the Daleks*. Dad would have been considering films in a variety of different styles and inspirations regarding what would have made good, entertaining cinema."

Milton's creative instincts were certainly astute; during the early 1960s he tried to acquire the film rights to the Marvel Comics properties *The Amazing Spider-Man, The Incredible Hulk* and *The Fantastic Four*. He also suggested to Rosenberg that they try to obtain the rights to DC Comics' *Batman*, but Rosenberg didn't pursue the matter – much to Subotsky's chagrin, given that the 1966-68 *Batman* TV series became a massive hit on both sides of the Atlantic. "He could see that the stories and background were there for superhero films," says Dmitri.

Announcing pre-production of *Dr. Who and the Daleks* in November 1964, Milton told trade magazine *Kinematograph Weekly* that the film would be a "science-fiction comedy". Some of the more light-hearted elements of Roy Castle's performance as Ian Chesterton (in *Dr. Who and the Daleks*) and Bernard Cribbins' as Tom Campbell (in *Daleks' Invasion Earth 2150 A.D.*) were prompted by pre-war slapstick routines. "When we were kids we watched things like Laurel and Hardy and Harold Lloyd on TV with Dad," Dmitri remembers. "He was so keen on comedy that he produced a clips compilation called *The World of Abbot and Costello* [1965], but ultimately it was taken out of his hands."

Milton was more than a co-producer on the films – he wrote their screenplays, too (with TV *Doctor Who* story editor David Whitaker contributing 'additional material' to the second). "I was interested only in comedy and action, and making a film that would delight its audience and be fun," he told the fanzine *DWB* in June 1990. "What I was after was a very fast-paced, wham-bam action movie with fun and comedy. All of my films were very fast. They move from story point to story point. Even the horror films had no blood, no gore, they just tell the stories."

Although both Milton's sons were born after the Dalek movies were produced – Sergei in 1968, Dmitri in 1969 – Sergei can still recall a significant encounter on a childhood visit to Shepperton. "There was a big store-shed of props there and inside there was a movie Dalek," he says. "I distinctly remember being held aloft to look inside it, so I did meet one of the invaders from Skaro when I was a little boy!"

Given that Milton worked mostly on X-rated horror movies, the boys had few opportunities to meet their father's colleagues. "Dad liked his work and home life separate," says Sergei. "We didn't meet [Dr Who actor]

MY KIND OF DOCTOR WHO

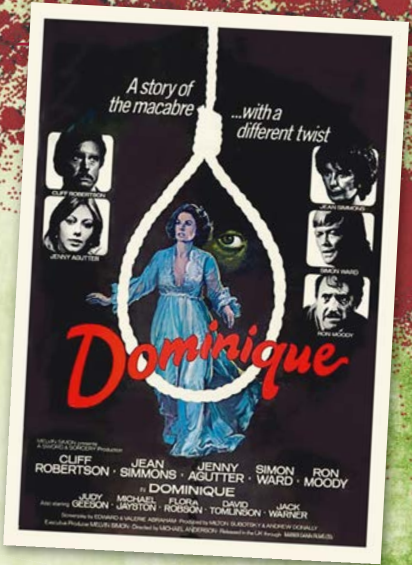
Two TV Doctors appeared in the portmanteau horror films made by Amicus. Jon Pertwee played an actor who transformed into a vampire in *The House That Dripped Blood* (1971), and Tom Baker was a murderous painter using voodoo for the purposes of revenge in *The Vault of Horror* (1973).

Milton Subotsky liked both of their interpretations of the Doctor: "Pertwee was very much my kind of Doctor Who," he told *DWB* in 1990. "He had authority and a good sense of humour. My second favourite is Tom Baker, for much the same reasons."

For Milton, that "good humour" stopped after Tom Baker: "I think it got very cruel and violent. In fact, it was far too violent for me to enjoy..."

Pertwee and Baker weren't the only *Doctor Who* notables to turn up in Milton's movies. Black Guardian actor Valentine Dyall appeared in *The City of the Dead* (1960) and narrated the notorious 'Werewolf Break' in *The Beast Must Die* (1973). Celestial Toymaker Michael Gough was in *Dr. Terror's House of Horrors* and *The Skull* (both 1965), plus *They Came from Beyond Space* (1967). 1980s Master Anthony Ainley was a mutinous German U-boat officer in the prehistoric-monsters epic *The Land That Time Forgot* (1975). And Dalek operator Robert Jewell turned 'Robot Operator' for *The Terrornauts* (1967).

An AMICUS PRODUCTION THE HOUSE THAT DRIPPED BLOOD
Starring CHRISTOPHER LEE · PETER CUSHING · NYREE DAWN PORTER · DENHOLM ELLIOTT · JON PERTWEE


A story of the macabre
...with a different twist
CLIFF ROBERTSON
JENNY AGUTTER
JEAN SIMMONS
SIMON WARD
RON MOODY
Dominique
CLIFF ROBERTSON · JEAN SIMMONS · JENNY AGUTTER · SIMON WARD · RON MOODY
DOMINIQUE
JUDY GEESON · MICHAEL JAYSTON · FLORA ROBSON · DAVID TOMLINSON · JACK WARNER

Peter Cushing, even though in the 1970s and 80s we had a holiday home in Whitstable, where he lived. I do remember seeing him there on his bicycle. He was a very private man and my father was a very private family man, so I think he just wanted to respect Peter's privacy."

Sergei remembers watching *Doctor Who* as a youngster, but he's not sure if he was ever joined by his father. "I remember being a fan of *Doctor Who* from the earliest stages, but childhood memories are vague, aren't they? To quote Mr Spock, it would have been 'logical' if we watched it as a family... We were big *Star Trek* fans too, and I also remember Dad taking us to the London preview of *Star Wars* [1977] when that first came out. You can gather from that how interested he was in keeping up with trends in science fiction."

> "The Doctor Who films stand alone in the output of Amicus."
>
> SERGEI SUBOTSKY

When Milton became interested in making a third, non-Dalek *Doctor Who* film, his business was in a very different place to the runaway successes he'd enjoyed in the 1960s. He'd resigned from the board of Amicus in June 1975 and, following a number of acrimonious legal disputes with Rosenberg, the original iteration of the company was finally dissolved in December 1983. In July 1975 Milton had started a new company, Sword and Sorcery Productions. Despite initiating a raft of new projects, Sword and Sorcery only made two films – *Dominique* (1979) and *The Monster Club* (1981). Both of their screenplays were adapted by the husband-and-wife writing team of Edward and Valerie Abraham from literary sources – Harold Lawlor's weird tale *What Beckoning Ghost?* (1948) in the first instance, and various spooky stories by the British author R Chetwynd-Hayes in the second. By the early 1980s, times were tight, and Subotsky had relocated his office from Shepperton to the family home in Herne Hill.

Dr. Who's Greatest Adventure grew out of a film project called *King Crab* – which started life in 1977, when Subotsky commissioned the Abrahams to adapt a horror novel by Guy N Smith. *Jaws* had been a phenomenal success in 1975, so, keen to exploit the latest cinematic trend, Milton forged ahead with his own revival of the 'creature feature' genre. "Looking at the correspondence, Dad didn't consider turning *King Crab* into a *Doctor Who* story until 1984, as by that time he hadn't been able to sell it," Sergei explains. "The screenplay was adapted in early 1985."

Why was he considering it as a *Doctor Who* story at that point? "It may have had something to do with the BBC indicating that the rights to the character were available," Sergei continues. "It also might have been that he felt a strong connection to the character, because it was one he'd already written for. His name might have carried some weight in any negotiations." Dmitri agrees: "I think he saw that there was still potential in the *Doctor Who* character to carry a feature film."

Unfortunately, by late 1986 the BBC was in negotiations with another potential producer: the Daltenreys/Coast to Coast company, whose extensive efforts to get a *Doctor Who* feature off the ground ultimately proved unsuccessful. To *DWB*, Milton recalled having tried to make the *Greatest Adventure* "just before Coast to Coast got the rights, but the BBC wouldn't sell and gave the rights to them instead."

Milton Subotsky died in 1991, but his name remains synonymous with a certain type of British horror film. "Dad certainly had an impact on people," reflects Dmitri. "Look at *The League of Gentlemen* [1999-2017] and *Dr Terrible's House of Horrible* [2001], where Steve Coogan did an entire episode, *And Now the Fearing...*, that was a spoof of an Amicus multi-story film; it even had a character called Milton Rosenberg [played by Oliver Tobias]. People of a certain age remember the films fondly."

"The Amicus output varied quite considerably," Sergei points out. "On the one hand you've got really quite intellectual films, such as Harold Pinter's *The Birthday Party* [1968] and Margaret Drabble's *A Touch of Love* [1969], and at the other end of the spectrum you've got the sci-fi schlock of *The Terrornauts* [1967]. The multi-story films, I think, have a very important place in British horror. The *Doctor Who* films stand alone in the output of Amicus – but hopefully, now more than ever, they're considered an important part of the *Doctor Who* world.

"The thing to remember about our dad is that he wasn't a cynic," he continues. "Dad was in the film industry because he really believed in the value and interest of the work he was putting forward. I would say that pretty confidently. Fundamentally, he was always after great stories."

Sergei now curates his father's extensive archive. "When we moved out of the family home in 1994 to live with my grandmother in Camberwell, the Amicus archives largely went into storage," he says. "It was several years before I was able to start going through them. It was very mixed up, and it took quite a while to get some semblance of order – sorting the screenplays, correspondence, contracts and so on. There's still work to be done, but it's now in reasonable order.

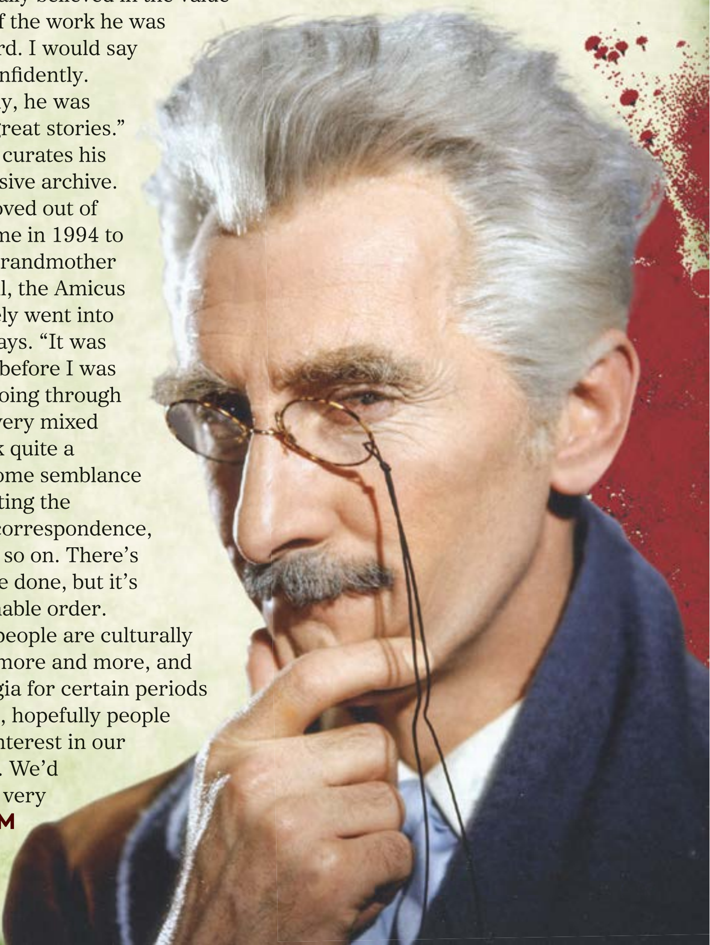
"Now that people are culturally looking back more and more, and have a nostalgia for certain periods of filmmaking, hopefully people will have an interest in our father's work. We'd welcome that very warmly." **DWM**

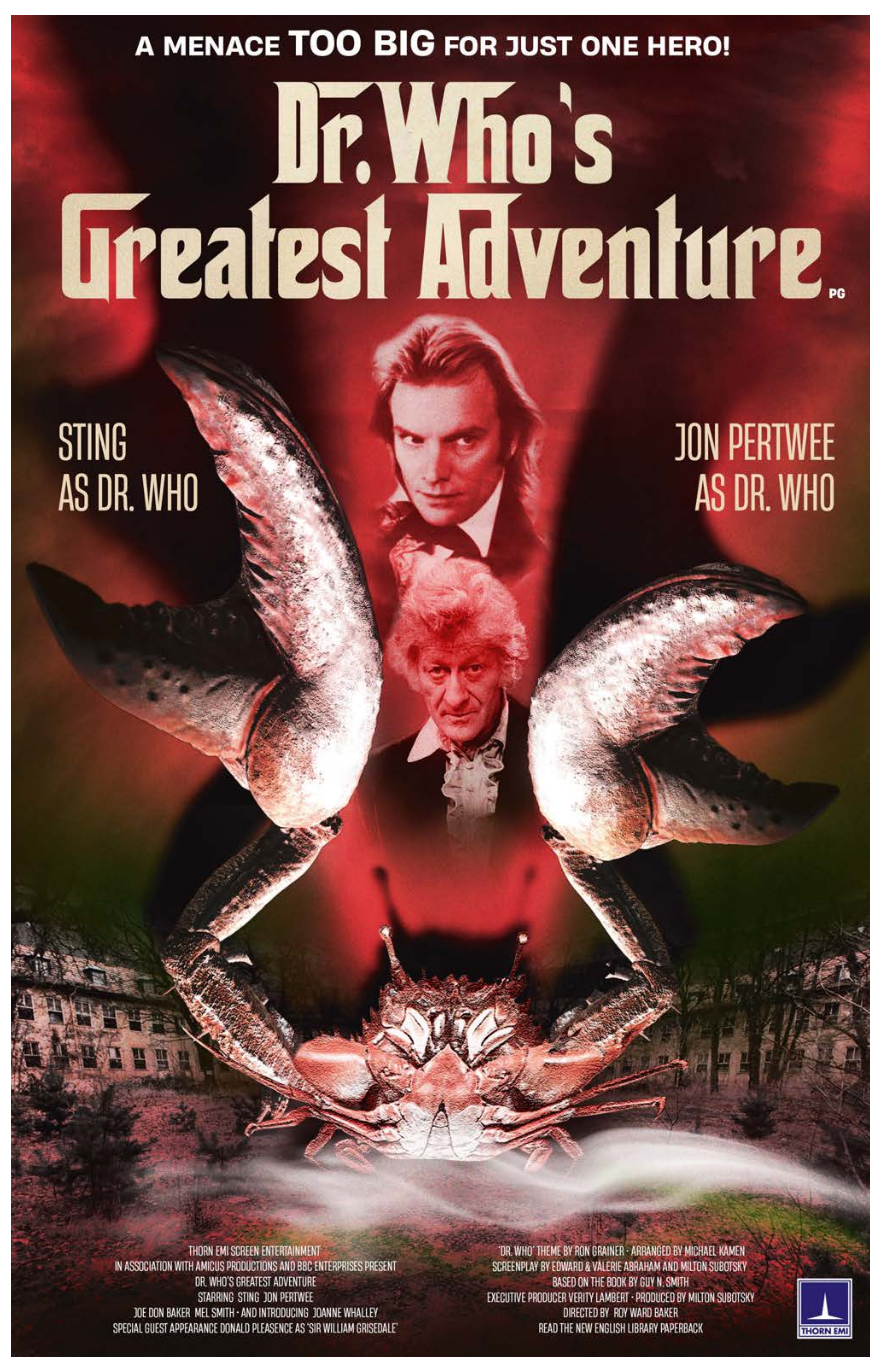
Above left: Vincent Price as the vampire Erasmus in *The Monster Club* (1981).

Above centre: Michael Masters (Alexander Armstrong), Stephanie Wise (Julia Davis) and Denham Denham (Steve Coogan) in *And Now the Fearing...*, the Amicus homage in *Dr Terrible's House of Horrible* (2001).

Above right: A US poster for *Dominique* (1979), the first film from Milton's company Sword and Sorcery Productions.

Below: Peter Cushing as Dr Who. Photo © Studiocanal.





A MENACE TOO BIG FOR JUST ONE HERO!

Dr. Who's Greatest Adventure

PG

STING
AS DR. WHO

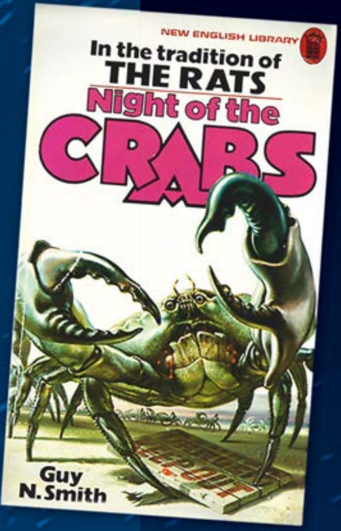
JON PERTWEE
AS DR. WHO

THORN EMI SCREEN ENTERTAINMENT
IN ASSOCIATION WITH AMICUS PRODUCTIONS AND BBC ENTERPRISES PRESENT
DR. WHO'S GREATEST ADVENTURE
STARRING STING JON PERTWEE
JOE DON BAKER MEL SMITH · AND INTRODUCING JOANNE WHALLEY
SPECIAL GUEST APPEARANCE DONALD PLEASENCE AS 'SIR WILLIAM GRISEDALE'

'DR. WHO' THEME BY RON GRAINER · ARRANGED BY MICHAEL KAMEN
SCREENPLAY BY EDWARD & VALERIE ABRAHAM AND MILTON SUBOTSKY
BASED ON THE BOOK BY GUY N. SMITH
EXECUTIVE PRODUCER VERITY LAMBERT · PRODUCED BY MILTON SUBOTSKY
DIRECTED BY ROY WARD BAKER
READ THE NEW ENGLISH LIBRARY PAPERBACK

THORN EMI

The GREATEST STORY NEVER TOLD



Two Doctors tangled with killer crabs in *Dr. Who's Greatest Adventure* – Milton Subotsky's unproduced third *Doctor Who* film. With special access to the Subotsky archive, **ROBERT FAIRCLOUGH** and **KEVIN LYONS** reveal all...

Speaking to the fanzine *DWB* in 1990, the year before he died, film producer Milton Subotsky was still full of enthusiasm for his proposed third *Doctor Who* feature. "It's a giant monsters film and I call it *Dr. Who's Greatest Adventure*. It's got two Doctors in it because the problem is so big it needs two Time Lords to solve it," he explained. "It's a big, big film and I would think it would cost upwards of £15 million to make."

Exactly what happened in this *Greatest Adventure* has remained largely mysterious ever since – but thanks to Subotsky's sons, Sergei and Dmitri, **Doctor Who Magazine** has been allowed to read the screenplay, which their father wrote around 1985.

The title page bears the legend:

Screenplay by Edward and Valerie Abraham

Based on the Dr. Who BBC Television series
and a novel by Guy N. Smith

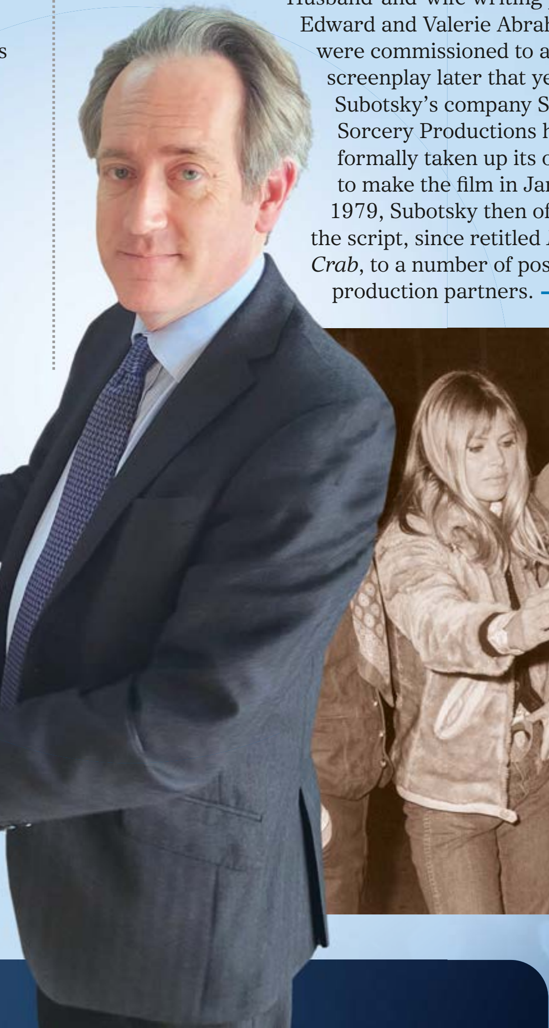
Adapted by Milton Subotsky

The story begins when "a young Dr. Who" – labelled 'DW1' – lands his TARDIS on the British coastline. Not long after, another TARDIS appears, and an older 'DW2' steps out. Each asks the other, "Who are you?" DW1 describes himself as "a Dr. Who who's all action", while DW2 counters that he's the "one with brains". They've been sent to Earth, but by whom is a mystery...

The remains of a woman, the victim of a monstrous attack, are found on the beach. A secret research facility is located close by, guarded by the military – and soon the Doctors find themselves helping to defend the base from a terrifying horde of invaders: giant crabs led by an even larger, and apparently intelligent, crustacean that the military have nicknamed 'King Crab'.

We'll return to the Doctors' epic struggle, but the screenplay isn't all that **DWM** has been allowed to see. Paperwork in the family archive enables us to trace the development of the script... which began with Subotsky's plan to film Guy N Smith's pulpy 1976 horror novel *Night of the Crabs*.

On 20 July 1977, Subotsky bought the rights to adapt the book from the publishers New English Library. Husband-and-wife writing partners Edward and Valerie Abraham were commissioned to author the screenplay later that year. With Subotsky's company Sword and Sorcery Productions having formally taken up its option to make the film in January 1979, Subotsky then offered the script, since retitled *King Crab*, to a number of possible production partners. →

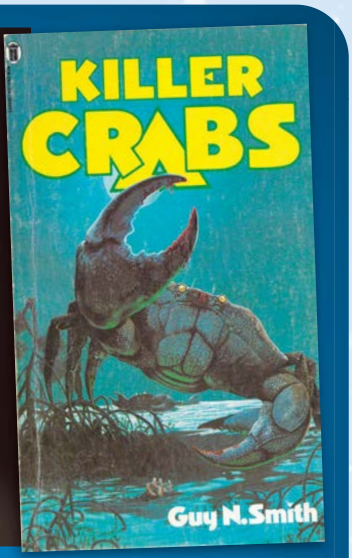


Opposite page: How it could have been – an imagined poster for *Dr. Who's Greatest Adventure*.

Above: Guy N Smith's horror novel *Night of the Crabs* was a bestseller in 1976.

Left: Sergei Subotsky with his father's copy of the screenplay for the unmade movie, *Dr. Who's Greatest Adventure*.
Photo © Kevin Lyons.

Below: Britt Ekland, Milton Subotsky and Charlotte Rampling pictured during production of the portmanteau horror film *Asylum* (1972).



KING OF THE CRABS

Dr. Who's Greatest *Adventure* started life as a faithful adaptation of the 1976 horror novel *Night of the Crabs* – described on its back cover as "A seafood cocktail for the strongest stomachs."

"Bestsellers are rare, you can never forecast how a book will be received," its author, the hugely prolific Guy N (Newman) Smith (1939-2020) told *monsterlibrarian.com* in 2014. "This one came at the right time, that record hot summer of 1976 when 'beach reads' were in demand." The original story begins when marine biologist Professor Cliff Davenport visits Shell Island, off the Welsh coast, in order to locate his missing nephew – who vanished, it transpires, after taking an ill-judged nocturnal dip off the shoreline with his fiancée. Mounting a watch on the beaches, Davenport eventually sees massive crustaceans tear an innocent beachcomber apart – and so he calls in the armed forces...

Smith, who had his first short story published in a local newspaper at the age of 12, credited his mother, the historical novelist Elizabeth M Weale, with encouraging him to follow a writing career – although his father insisted that he go into banking. His first novel, *Werewolf by Moonlight*, was published by New English Library in 1974, followed by *The Sucking Pit* in 1975. That same year he novelised four Walt Disney movies for NEL, including *Sleeping Beauty* and *Snow White and the Seven Dwarfs* – a world away from the lurid nastiness of *Night of the Crabs*, which spawned no less than seven full-length sequels: *Killer Crabs* (1978), *The Origin of the Crabs* (1979), *Crabs on the Rampage* (1981), *Crabs' Moon* (1984), *Crabs: The Human Sacrifice* (1988), *Killer Crabs: The Return* (2012) and finally *The Charnel Caves* (2019).

THE ORIGIN OF THE CRABS
Guy N.Smith
Guy N. Smith
CRABS
ON THE RAMPAGE
Guy N. Smith
CRABS'
MOON
Guy N.Smith
Hungry for human flesh they came crawling ashore
CRABS:
THE HUMAN SACRIFICE
FROM THE AUTHOR OF 'NIGHT OF THE CRABS'
GUY N. SMITH
KILLER CRABS
THE RETURN
HORROR LURKED IN THE MAZE OF CLIFF CAVES WHERE A NEW GENERATION OF GIANT CRABS WERE BREEDING
THE CHARNEL CAVES
GUY N. SMITH

Top left: Prolific novelist Guy N Smith, plus the first *Night of the Crabs* sequel.

Top right: Milton Subotsky compared the unmade *King Crab* to *Alien* (1979).

Left: Readers shelled out for a further six Crabs novels.

→ This would prove a frustrating process. Eventually, Subotsky even approached the Walt Disney company, writing to Frank Paris at Disney's Burbank HQ in November 1979 with a very colourful pitch: "Just as ALIEN was the ultimate in monster films, I think this could be the ultimate in giant creature films. The few gruesome shots in the screenplay could be easily eliminated to make a PG feature... Made in England, with possible locations in Malta, the film would cost $8,000,000 with a top cast."

Five years later, Subotsky still hadn't made significant progress on *King Crab*. On 7 September 1984, he heard back from Jeffrey Rovin, the chairman of US investment company Ion International Incorporated. Although Rovin agreed that "the concept of a giant monster – any kind of giant monster – is a great one for the movies", he didn't think that "*King Crab*, as it stands, makes the most of the potential inherent in the monster-on-the-loose theme."

> "Just as *Alien* was the ultimate in monster films, I think this could be the ultimate in giant creature films." MILTON SUBOTSKY

It was apparently around this time that Subotsky came up with a plan to insert not one but two Time Lords into *King Crab*, turning it into another *Adventure* entirely.

Earlier in 1984, Subotsky had reclaimed his best-known trading name, establishing a new company called Amicus Productions. On 18 September, John Francis, a producer working at Amicus, made overtures to Christopher Crouch at BBC Enterprises regarding a new Subotsky-produced *Doctor Who* film. Francis informed Crouch that the working title of the script was *The Lossiemouth Affair* (an alternative title for the *King Crab* script). Alluding to financial interest from American film distributors, Francis insisted that, despite offering Enterprises just £1,000 for an option on the project, "we will actually MAKE THE PICTURE."

Rather tactlessly, Francis – who clearly hadn't been keeping up with *Doctor Who* in recent years – went on to say, "We do not at this stage wish to be tied to any specific actors because times change and putting it factually, PETER DAVIDSON [sic] only lasted a few months." Francis believed Amicus would use "the best Actor at the time" and highlighted the fact that "This script is very unusual, incorporating two Dr. Whos set in England." The starting date for production was given as February 1985.

In fact, Sergei Subotsky believes that his father didn't actually rewrite the *King Crab* screenplay until early

in 1985 – at which point it became *Dr. Who*'s *Greatest Adventure*. On 20 June, Subotsky wrote to Edward and Valerie Abraham, advising them of the title change and asking for any "suggestions for tightening" his *Doctor Who* version of their script.

Subotsky's notes specified that Ron Grainer's theme music to the *Doctor Who* television series should be used in the film, and that an opening caption would read: "Dr. Who is a Time Lord who travels through Time and Space in a machine that looks like an old British police box. Dr. Who takes different human forms and appears whenever needed." No other information about his origins or nature was given, nor was it explained how the two Doctors featured in it were actually the same person.

And so the *Adventure* began...

Arrested after landing in the vicinity of that mysterious facility, both of the Doctors – the younger DW1 and the older DW2 – are placed in the custody of Captain Craven, but successfully pass themselves off as marine biologists. (In the *King Crab* script, the same roles were taken by Cliff and Pat, a young couple from Cambridge University.) At which point, outsized crabs emerge from the sea, and advance on the base...

Perhaps surprisingly, given Subotsky's professed eagerness to make the Dalek movies family-friendly fare, the action scenes here make no concession to a younger audience. Those early beach scenes, for example, incorporated the discovery of a severed hand – a motif familiar from several earlier Subotsky films, including *Dr. Terror's House of Horrors* (1965) – and elsewhere the crabs are described as "grabbing and devouring their victims."

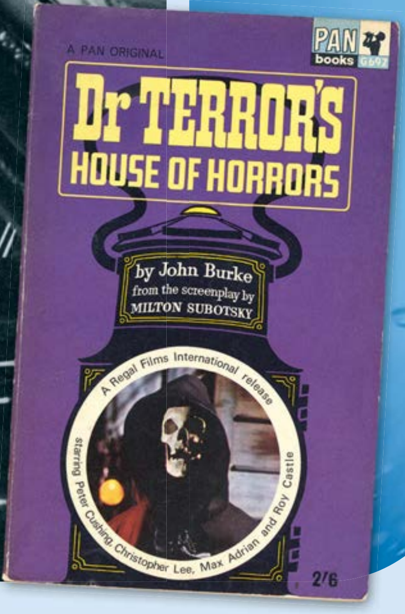
In conversation with *DWB*, Subotsky would later claim: "I very much liked the series with Jon Pertwee when most of the adventures were set on Earth because the →

Above left: Composer Ron Grainer, whose *Doctor Who* theme was written into the *Greatest Adventure* script.

Above right: The Third Doctor (Jon Pertwee) sees monsters on a beach in *The Sea Devils* (1972).

Below left: Franklyn Marsh (Christopher Lee) is attacked in the *Disembodied Hand* segment of *Dr. Terror's House of Horrors* (1965).

Below right: John Burke novelised *Dr. Terror's* for Pan Books.


A PAN ORIGINAL
PAN books G697
Dr TERROR'S HOUSE OF HORRORS
by John Burke
from the screenplay by MILTON SUBOTSKY
A Regal Films International release
starring Peter Cushing, Christopher Lee, Max Adrian and Roy Castle
2/6

Above: UNIT's Sergeant Benton (John Levene), Captain Yates (Richard Franklin) and the Brigadier (Nicholas Courtney), plus reporter Sarah Jane Smith (Elisabeth Sladen), help the Doctor battle giant monsters in *Invasion of the Dinosaurs* (1974).

Below: TARDIS in Skaro's petrified jungle in *Dr. Who and the Daleks* (1965).

Photo © Studiocanal.

→ producers tended to make the alien planet adventures very stereotyped – you would see the same story in different settings time and time again."

The *Greatest Adventure* develops something of the flavour of a Third Doctor TV serial when the Doctors ally themselves with various personnel who survive the initial crab invasion – including Colonel Goode, Lieutenant Parker, an unnamed staff sergeant, the scientist Hamish McPhail and one Sir William Grisedale, who's in overall charge of the research project. When the Doctors meet Sir William, they decide they can't both introduce themselves as "Dr. Who" – and so, bizarrely, DW2 becomes "Doctor Gruhgruh" (even though he's never referred to by that name again).

It transpires that the facility's researchers have been working on "undersea radio and radar" – "the dream of scientists for years," according to McPhail, who goes on to explain: "Normal radio frequencies are completely blocked by water. That means that only the extreme ends of the spectrum – either very low frequencies, or extremely high ones – were the only ones that might be used."

Between them, the Doctors and their allies realise that their research work has been emitting extremely high frequencies, causing genetic changes in the crabs. DW1 goes diving and discovers the crabs in an underwater cave – but before doing so, he nearly gives away his identity to the Earthmen: "I've dived before, on the planet –"

This diving sequence is followed by a number of gory action scenes, since the crabs have developed "a liking for human flesh". In quick succession, they confront the military on the beach, head inland to massacre a party in a farmhouse, and kill Grisedale on his way to London.

Boarding a submarine, the Doctors and friends track the crabs using a device invented by McPhail. DW2 realises that both the submarine and a fishing boat that had been attacked earlier are fitted with "an ultrasonic echo chamber" – and therefore concludes that the crabs communicate through "ultrasonics" (which DW1 claims to be able to hear).

The solution to the problem proves to be a combination of technology and military might: using modified ultrasonic generators based on McPhail's research, the army, assisted by DW2, launches a final attack on the crabs, during which Parker and McPhail are killed. The ultrasonics drive the crabs insane, leaving them vulnerable to air strikes and a land assault (in what would have clearly been the special effects highlight of the film). Wielding a harpoon, DW1 confronts King Crab, the last mutation left alive, in his underwater lair... and narrowly escapes with his life.

In a brief epilogue, the Doctors say farewell to each other. DW2 muses: "It needed two of us, didn't it?" – to which DW1 replies, "Oh, I don't know," suggesting that he could have handled the situation on his own. After a brief comedy routine in which the Doctors mistake each other's TARDIS for their own, they dematerialise.

Writing to potential investor Andreas Zambartas on 24 June 1985, Subotsky explained that he had met with the BBC and "made a bid for the film rights to the Doctor Who character." The *Greatest Adventure* script was one of four properties that Milton offered to British distributor Thorn EMI Entertainment, but on 31 October all four were rejected by the company's Acquisitions Executive, Adrian Hodges. Intriguingly, Thorn EMI's director of production at the time was *Doctor Who*'s founding producer Verity Lambert, who'd worked with Subotsky's former Amicus associate John Dark on the 1983 thriller *Slayground*.

In July 1986, Subotsky was still hedging his bets with two versions of the script. In a letter to the American producer Gabriel Katzka, he indicated that the Doctor-less version was now called *Creatures from Below* and suggested that Katzka read "either or both" versions of "the 'giant creature' screenplay". Neither was made.

> **The *Greatest Adventure* develops something of the flavour of a Third Doctor serial.**

Recalling the failure of the *Night of the Crabs* adaptation in a 2015 interview on the DLS Reviews blog, Guy N Smith, who died in 2020, said: "I guess [it] fell by the wayside because the film company wanted to make it as a blockbuster rather than a B movie and that would have cost mega money."

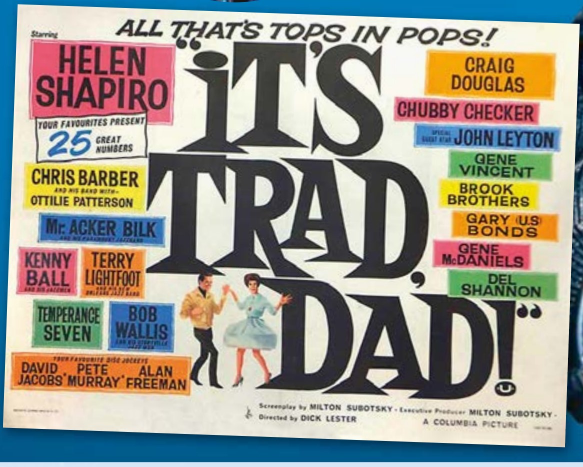
On TV, *Doctor Who* ground to a halt, but Subotsky maintained an interest. "I would love to produce *Doctor Who* as an animation series," he told *DWB*. "I'm sure it would be a big hit and I'm surprised that nobody has done it yet." In a letter dated 25 January 1991 – almost two years after the programme had ceased production – he wrote to the BBC enquiring after the film rights to the character, citing his previous success with the two Dalek films. He died on 27 June that year, his dream of a third *Dr. Who* movie sadly unrealised.

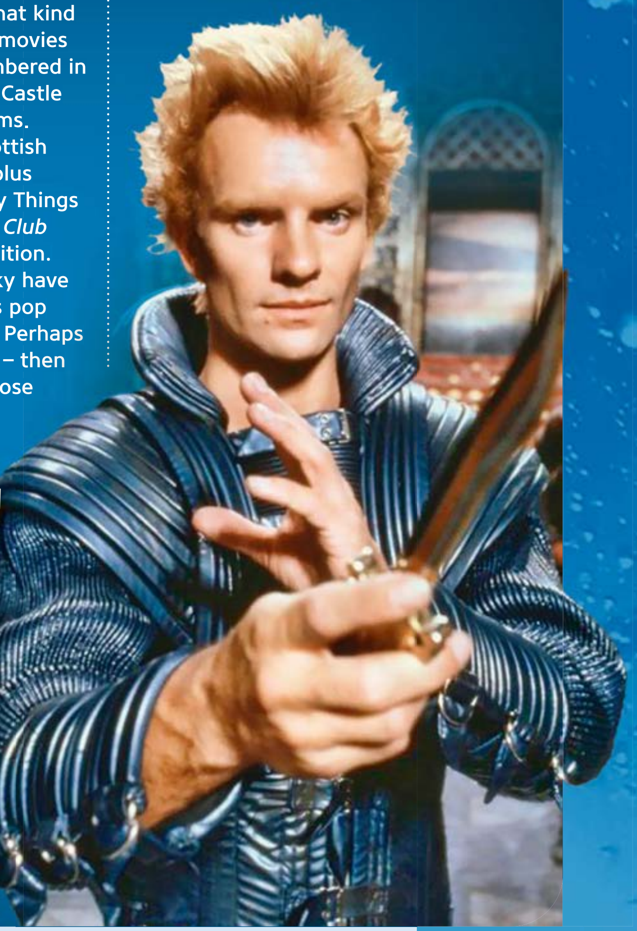
WHO WERE THE WHOS?

Milton Subotsky wanted a former TV Doctor to play the older 'DW2' in *Dr. Who's Greatest Adventure*. "I would use Jon Pertwee or Tom Baker for the older Doctor and anyone good enough could play the younger one," he told *DWB* in 1990. Presumably, that excluded those Doctors' successors – since in the same interview, he dismissed the Peter Davison portrayal as "very wishy washy" and labelled Colin Baker's Doctor "dreadful in the whole characterisation".

It's anyone's guess, therefore, who the younger 'DW1' might have been, although it's tempting to observe that Subotsky's early work had included several pop musicals, including *It's Trad, Dad!* (aka *Ring-a-Ding Rhythm!*). "He felt very secure in that and he always had a tendency to lean back [on] that kind of thing," Dalek movies director Gordon Flemying remembered in 1991 – hence the casting of Roy Castle and Bernard Cribbins in those films. Arguably the appearances of Scottish new-wave singer BA Robertson plus bands including The Pretty Things in 1981's *The Monster Club* followed in that tradition.

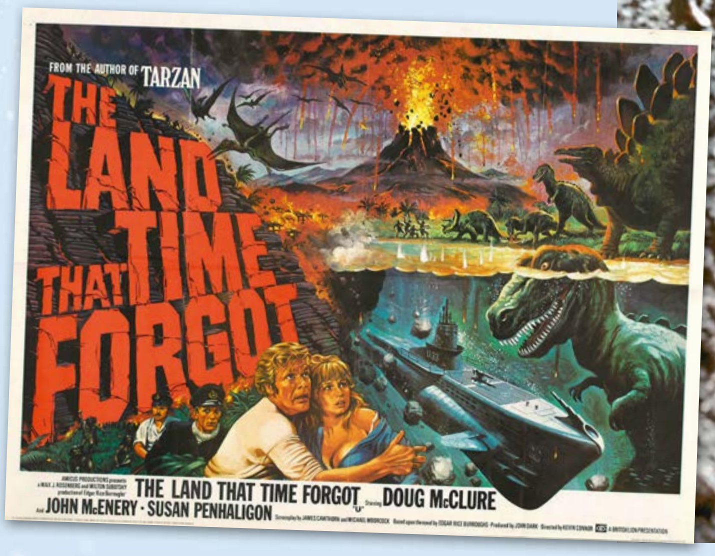
So might Subotsky have considered a 1980s pop star-turned-actor? Perhaps someone like Sting – then in his early 30s, whose feature-film career included the 1985 movies *Dune* and Frankenstein feature *The Bride*? **ALAN BARNES**


ALL THAT'S TOPS IN POPS!
Starring
HELEN SHAPIRO
YOUR FAVOURITES PRESENT 25 GREAT NUMBERS
"IT'S TRAD, DAD!"
CRAIG DOUGLAS
CHUBBY CHECKER
JOHN LEYTON
GENE VINCENT
BROOK BROTHERS
GARY (US) BONDS
GENE McDANIELS
DEL SHANNON
CHRIS BARBER
OTTILIE PATTERSON
Mr. ACKER BILK
KENNY BALL
TERRY LIGHTFOOT
TEMPERANCE SEVEN
BOB WALLIS
DAVID JACOBS
PETE MURRAY
ALAN FREEMAN
Screenplay by MILTON SUBOTSKY · Executive Producer MILTON SUBOTSKY ·
Directed by DICK LESTER
A COLUMBIA PICTURE



With the gore and violence dialled down, *Dr. Who's Greatest Adventure* could have appealed to the same audience that had flocked to Subotsky's adaptations of Edgar Rice Burroughs' *The Land That Time Forgot* (1974) and *At the Earth's Core* (1976) – fundamentally innocent monster movies full of thrilling set-pieces. A little old-fashioned, perhaps, but Subotsky knew what he was doing.

"You are absolutely right in saying that my productions are naïve," Subotsky said in a letter to *The Guardian* on 20 August 1980, written after Clive James, TV reviewer for its sister paper *The Observer*, had criticised Subotsky's 1980 mini-series *The Martian Chronicles*. "I *am* naïve emotionally, although not intellectually, and sometimes, as in my Dr. Who and Edgar Rice Burroughs feature films, naïvete can be a virtue." **DWM**


FROM THE AUTHOR OF TARZAN
THE LAND THAT TIME FORGOT
THE LAND THAT TIME FORGOT
DOUG McCLURE
JOHN McENERY · SUSAN PENHALIGON

Top left inset: BA Robertson was wired for sound in *The Monster Club* (1981).

Above left: A poster for Milton's jukebox movie *It's Trad, Dad!* (1962).

Above right: Sting as the deadly Feyd-Rautha Harkonnen in *Dune* (1985).

Far left: Milton's prehistoric monsters saga *The Land That Time Forgot* (1974).

Left: Peter Cushing as the eccentric inventor Dr Abner Perry in *At the Earth's Core* (1976).

THE
DWM
INTERVIEW

Bowing Out

Since 2018, composer **SEGUN AKINOLA** has brought a wildly eclectic approach to the music of *Doctor Who*. As his time on the show draws to a close, he talks **BOB FISCHER** through his work on the most recent episodes… and looks ahead to the future.

“*Flux* was like walking into a house that you’re sure is yours on the outside… but when you get inside, you realise you’re in an alternative reality and it’s not your house at all!” jokes *Doctor Who*’s resident composer, Segun Akinola. “It was a whole other world. Really exciting, but the storytelling was working in a *completely* different way. So, because the narrative changed, the music had to change as well.”

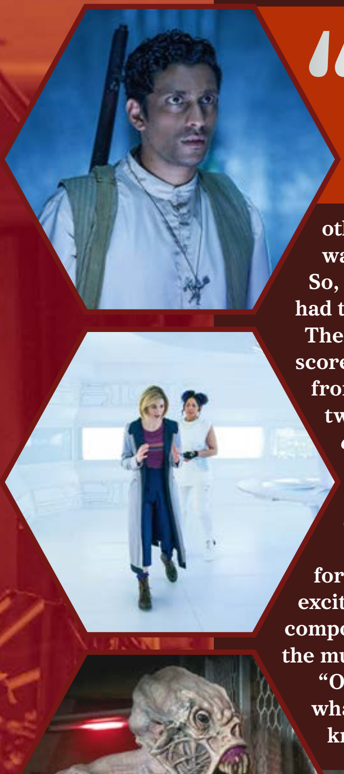
The ever-thoughtful Segun is reflecting on his scores for the show’s most recent run of episodes, from the six-part 2021 mini-series *Flux* to the two specials that aired earlier this year – *Eve of the Daleks* and *Legend of the Sea Devils*. He’ll be looking ahead to the forthcoming BBC Centenary episode, too… but more of that later.

In the meantime, it’s all about the expansive, format-breaking *Flux* – which presented exciting challenges for this most versatile of composers. There’s an exhilarating restlessness to the music of *Flux*, suggests Doctor Who Magazine.

“Oh, brilliant!” he exclaims. “Because that’s what the story was like. And I honestly didn’t know what was going to happen until I saw it. That’s the way [showrunner] Chris Chibnall and I work. I like the sense of being a *viewer*. I don’t read scripts, and I don’t know what’s happening five episodes down the line. Sometimes I’ll get an indication from Chris – [that] there might be a character who plays a small part in an episode, but is going to be more important as the series goes on. *Flux* is a good example of that. So Chris will say, ‘You should think about a theme for this character, because they’re coming back…’ But that’s all, so I’m really just watching things as they happen and responding to the story. And *Flux* felt like this giant whirlwind: ‘What’s happening? Who’s *this* person?’ I was just in for the enthralling joyride that it was.”

It’s been four years since Segun was recruited by the then-newly appointed Chris, and his staggeringly varied approach to *Doctor Who*’s music has become a trademark of the era. The freedom to work in so many different genres must be a delight for someone with such esoteric musical interests?

“It’s a joy,” he says, nodding. “Going from the Indian instrumentation of *Demons of the Punjab* [2018] to *The Tsuranga Conundrum* [2018], which had a very 1980s ‘synthwave’ feel. Then to *Orphan 55* [2020]… which is probably the most radical score I did. That was bizarre stuff. Using a violin bow on my acoustic guitar, recording and mangling it… that was the *whole* score.→



Opposite page: Composer Segun Akinola. Photo © Charlie Clift.

Above inset: Scenes from episodes with wildly diverse scores: Prem (Shane Zaza) in *Demons of the Punjab* (2018); the Doctor (Jodie Whittaker) and Mabli (Lois Chimimba) in *The Tsuranga Conundrum* (2018); and a terrifying Dreg in *Orphan 55* (2020).

Right: Segun instructs his Air Studios orchestra. Photo © Charlie Clift.

“I like the sense of being a *viewer*. I don’t read scripts, and I don’t know what’s happening five episodes down the line.”

Right: Sontaran Commander Ritskaw (Jonathan Watson) in *The Halloween Apocalypse* – the first chapter of *Flux* (2021).

Far right: A scene from Chapter Four – don't blink in the *Village of the Angels*.

Below: Gustav Holst, composer of the *Planets* suite, which premiered in 1918.

→ Then you get to *Flux*, and to *Legend of the Sea Devils* with all the Chinese instruments. That eclecticism was one of the things I really wanted to bring to *Doctor Who*. Experimental electronic music, ambient music, popular music, classical music... it's a big melting pot, and I really tried to do lots of different things. While still keeping the feel of something *whole.*"

Funny he should mention classical music. The epic battle scenes of *War of the Sontarans*, *Flux*'s second instalment, seem to include respectful nods to Gustav Holst's cosmic 1918 suite, *The Planets*.

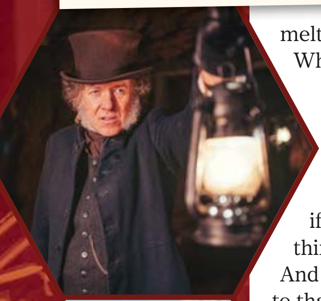
Segun laughs at the suggestion. "I would be surprised if there isn't some influence in there," he admits. "You think of *Mars, the Bringer of War*, and it's just relentless. And that's basically what the Sontarans are. So did I listen to that especially? No. But is *The Planets* something that has greatly influenced me generally? Absolutely."

Is he a longstanding classical buff, then?

"I grew up listening to lots of different music," he recalls. "I played piano, including a lot of classical pieces. I listened to R 'n' B and hip-hop, influenced by my sisters. I got rock, pop and a bit of country music from my dad. I was listening to Nigerian music, influenced by both my parents – but especially my mum. I was in school, doing musicals, playing in the orchestra, and wind ensembles, and percussion groups. My drum teacher was a session drummer, and we worked on Latin music and jazz. My musical upbringing is just a giant melting pot of influences."

Segun's versatility is encapsulated by his score for *Flux*'s fourth episode. Set initially in 1967, the pervasively creepy *Village of the Angels* is riddled with sonic experimentation. "I felt that episode needed the quintessential horror score," he explains. "I wanted to play around with how experimental it could be, and I pushed it a long way. It's got some crazy string techniques, working in tandem with a lot of electro-acoustic manipulation. And tons of jump moments. I wanted a sense of viewers not knowing where the music was going. I wanted the uneasiness of... 'What's making that sound? And when on Earth am I going to feel more comfortable?'"

But Weeping Angels being what they are, not all of *Village of the Angels* is set in 1967. We're also transported to the Medderton of 1901, where that strikingly avant-garde approach morphs seamlessly into Segun's elegant string arrangements. And this gleeful hopping through the past proved to be an intrinsic part of *Flux's* DNA. In Chapter One, *The Halloween Apocalypse,* we see eccentric philanthropist Joseph Williamson constructing tunnels beneath 1820s Liverpool. *War of the Sontarans* takes us to the battlegrounds of the Crimea in the 1850s, while Chapter Five, *Survivors of the Flux,* has companions Dan, Yaz and Professor Jericho globetrotting through 1904... and incorporates a detour to the 1950s origins of the UNIT organisation, too.



Above inset: Steve Oram as tunneller Joseph Williamson in Chapter Six of *Flux*, *The Vanquishers*; Yaz (Mandip Gill) and Dan (John Bishop) arrive in Nepal in 1904 in Chapter Five, *Survivors of the Flux*.

Right: The soundtrack LP for *Jesus Christ Superstar*, which premiered in 1971.

Far right: *Superstar* lyricist Tim Rice with composer Andrew Lloyd Webber.

What's the Buzz?

Asked to name the music he finds most inspiring, Segun goes quiet for a long time. He seems utterly lost in concentration before eventually bursting into life. "I'm going to pick a musical," he says. "*Jesus Christ Superstar.* I'm a massive fan of musicals, and everything Andrew Lloyd Webber and Tim Rice did on that was a big influence on me."

Given his history of performing at school, did he ever take part in a production himself? Again, he has to think hard. "Do you know what? I did. The first time I saw it, my sister was in it." But who did she play? He looks a little sheepish. "I don't know!" he admits. "This is really bad, because I remember being there... but I have no recollection of what she did. But then, many years later, I played drums myself in a school production."

Asked for a favourite song from this quintessential 1970s rock opera, he doesn't hesitate – it's *Gethsemene (I Only Want to Say)*, a plaintive ballad detailing Jesus' heartbreaking moment of self-doubt. "The whole score is absolutely amazing," says Segun. "But the overture – and that song – really do it for me."

JESUS CHRIST SUPERSTAR

ORIGINAL BROADWAY CAST
JESUS CHRIST SUPERSTAR

Left: The Doctor undergoes a horrifying transformation at the end of *Village of the Angels*.

Below: Sarah (Aisling Bea) and Nick (Adjani Salmon) in *Eve of the Daleks* (2022).

How does Segun approach these period sequences? Does he faithfully try to recreate the music of their respective eras?

"Not so much," he says. "Chris and I talked about this: should the music be as historically accurate as possible? Or should it be music that is not at all of that time, so we get that juxtaposition? Or should it be a case of, say, using strings to give a sense of period without being *specifically* of that era? In the end, we settled on that approach. It had a *feel*, but we didn't think, 'Oh, no – they didn't have that instrument, so we can't use it.'"

Village of the Angels also boasts a startling, minimalist remix of the show's theme over the closing credits, emphasising the shock of the Doctor's own transformation into a Weeping Angel. Fun to do? "Absolutely!" says Segun.

> "Experimental electronic music, ambient music, popular music, classical... it's a big melting pot."

"That was an idea I had at the very beginning of my time on the show. I made an ambient version of the theme... not *exactly* the same one we hear at the end of that episode, but I was very much inspired by that first version. I always thought it would be cool to use something like that if appropriate, and it felt like the moment for something completely unexpected."

It's remarkable to think that, when Segun composed his first *Doctor Who* scores in 2018, he happily admitted he'd never seen a single episode of the show. He's clearly bought into the series' ethos in the years since, and is now proud to call himself a fan. But does he think that unfamiliarity actually worked in his favour?

"Yes and no," he says thoughtfully. "It's very difficult to have absolutely no idea what's happening on *Doctor Who*. It's a British institution: there's the NHS, the BBC and *Doctor Who*! It's recognised around the world. So in that sense, it was difficult to come in utterly cold. And I'd been aware of the fantastic work Murray Gold did on the show. But then Chris came on board and a number of things changed. I was part of that, and my mandate was to bring a new approach."

And now that he *is* a fan, can he enjoy the show on TV with an uncritical ear?

"Oh no, I'm definitely aware of everything," he admits. "It's impossible to switch off that self-evaluating analysis. But I do watch them. I've spent all that time working on them, the least I can do is watch them with the family. But yeah... I'm always thinking, 'Gah, that didn't work so well – I'll do it differently next time!'"

With *Eve of the Daleks*, Segun's early jazz influences came into play. The sardonic exasperation of storage unit owner Sarah is soundtracked by some delicious double bass riffs, with lovelorn suitor Nick given a more delicate theme. It's a prime example of Segun using his scores to emphasise the personalities of the show's characters.

"Yeah, that was all about the romance," he explains. "Giving Nick and Sarah themes that really worked for their characters. Nick is... OK, slightly creepy, but very much the romantic. So he's got an acoustic guitar theme, quite singer-songwritery. You imagine he has a guitar at home and has been writing songs for Sarah. Whereas she's got this dry wit that's really sharp, and it felt like the double bass really fitted that."

2022's Easter Special, meanwhile, drew further on Segun's esoteric musical passions.

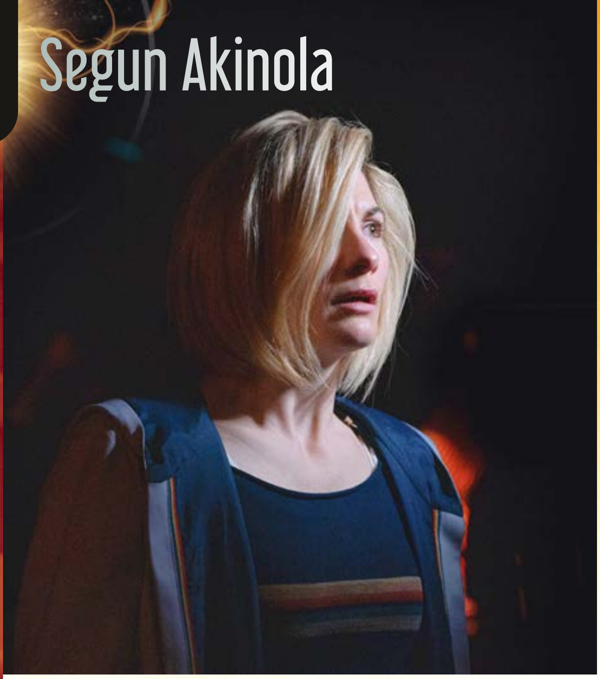
"Before I even knew about *Legend of the Sea Devils*, I wanted to write some Chinese orchestral stuff," he recalls. "Because a few years ago I spent a good couple of months listening to it. I think it's great. So the idea was to have the strings and brass of a Western orchestra, then to add a Chinese orchestra, and then some solo Chinese instruments. But if I'd recorded everything live, the budget would have been quite high.

"Fortunately, the *Mulan* film came out a couple of years ago, and the way we work is to use pre-recorded sounds that are essentially an orchestra recording a single note: really quietly, then slightly louder, than halfway loud, then very loud... It's not pre-written music, we just have all these notes at the press of a key. And thanks to the →

Below left: Marsissus (Craige Els) in *Legend of the Sea Devils* (2022), which used genuine Chinese instrumentation.

Below right: *Legend* soloist Hu Ruijun Xiao. Photo © Sevya Bonin-Briginshaw.

Bottom right: Wang Xiao Erhu, another of the soloists. Photo © Sevya Bonin-Briginshaw.



Right: The Doctor embarks on an epic odyssey in *The Halloween Apocalypse*.

Below left: Multi-talented music legend Quincy Jones.

Bottom left: Michael Jackson's 1982 LP *Thriller*.

Bottom right: Segun Akinola checks the score.

Photo © Charlie Clift.

→ new *Mulan* film, there were more of these Chinese orchestra sounds around. You can buy them. Which was fantastic; it gave me the opportunity to create the score I really wanted. And then I had soloists on a violin-like instrument called an erhu, on a flute-like instrument called a xiao, and on a guzheng, which is like a plucked dulcimer. Those parts are absolutely live."

But we're not done yet with 2022. One feature-length special remains, an episode to be broadcast as part of the BBC's centenary celebrations. A story not only marking Jodie Whittaker's final adventure as the Doctor, but also Chris Chibnall's swansong as showrunner. What can Segun tell us about his work on this episode? After an hour of free-flowing conversation, he suddenly becomes tight-lipped.

"What I can tell you? It's... the end of an era. Obviously, the trailer has shown us that the Master is back. The Daleks are in the trailer as well. As are the Cybermen... I think. If they're not, somebody stop me!" Don't worry, they are. So has he actually completed the score yet? "I have. And it's the great, long goodbye. Just a really good, exciting joyride. And it was lovely to work on."

Segun is equally reticent when asked about future projects, although he admits he's composing the score for a new TV documentary series. But, as our conversation closes, there's one thorny topic we've yet to breach: his future on *Doctor Who.* And, when it comes to discussing this particular issue, he is starkly candid.

"The Centenary Special will be my last episode of *Doctor Who*," he says. "I always said I would be there for as long as Chris and Jodie were there, and that when they moved on it would be time for me to go as well. And I've really, genuinely, had the best time. I couldn't have asked for any more, or *done* any more. It's just been so much fun. And that's why it's so wonderful to have this feature-length special, with all the characters I've mentioned. It *is* the great send-off. Not just for Jodie, but for the whole era. And for me as well. It was a very fun but emotional episode to work on.

"And the last piece of music I wrote was a version of the very *first* piece I wrote. The Doctor's theme. I wrote it before I even had the job, and it has remained unchanged from that point. It was a very poignant moment for me, but it's lovely to think that the piece I wrote right at the beginning, before anything was ever happening, is now the basis for the very last thing I'll write for *Doctor Who.*

"It's been a real delight in every way – working with the team and some amazing musicians," he concludes. "And I've also found the fanbase to be really warm. It's lovely knowing there are people out there who really appreciate all the time and effort that goes into the wonderful show we all love." **DWM**

"The last piece of music I wrote was a version of the very *first* piece I wrote. The Doctor's theme."

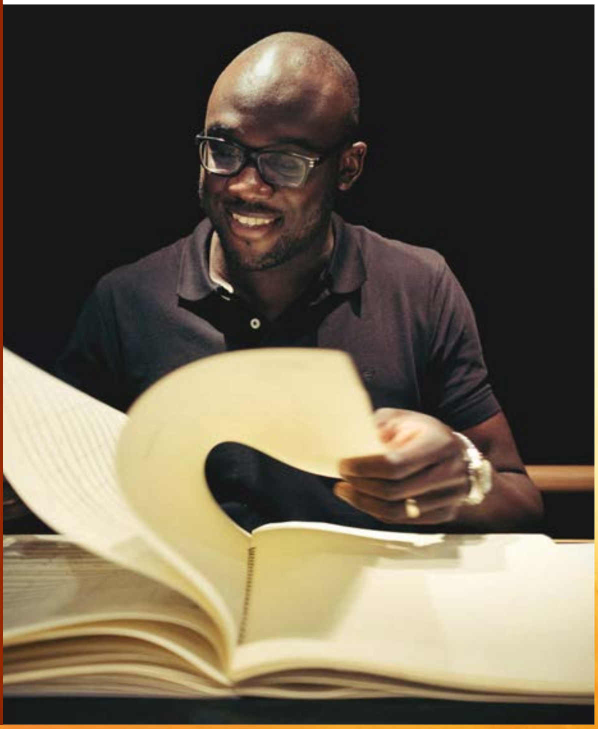
Keeping Up With The Jones

For Segun's all-time musical hero, there's only one contender: the 89-year-old US producer, arranger and songwriter whose work has now spanned seven decades.

"Most of what Quincy Jones has done has been really influential on me," he says. "If I had to pick one thing... it's Michael Jackson's *Thriller* album. But Quincy is someone who is just incredibly versatile. He just *understands* music. You can hear it in that album, but also – of course – he did film scores. His legacy is incredible. I was really influenced by Quincy, by Arif Mardin, by Walter Afanasieff, by Dave Foster... all these arranger-producers from a little while back. Initially, I wanted to be a record producer myself."

Not a drummer, then? After all, drums seem to have been his earliest musical passion. "Hmmm... no," he replies. "My musical experience was always about more than just drums, although they're definitely my first instrument. If you've got a drum kit, I'm there. If you've got a piano... I am *not* there!" He laughs. "But I think I was always really interested in music holistically. And then film soundtracks took on more and more importance for me until I realised that, actually, that's what I wanted to do all the time."

Michael Jackson
Thriller



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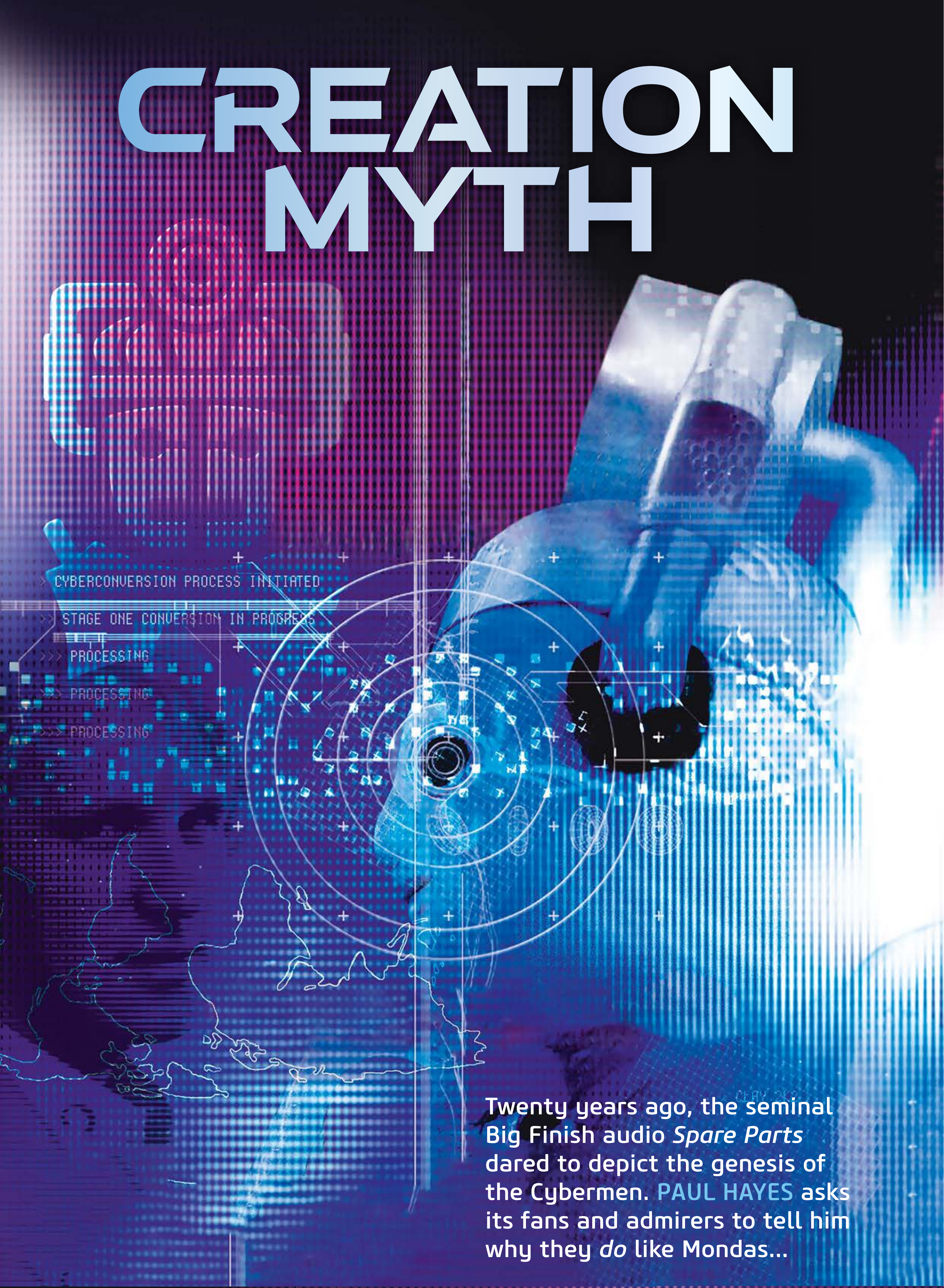
CREATION MYTH


> CYBERCONVERSION PROCESS INITIATED
>> STAGE ONE CONVERSION IN PROGRESS
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Twenty years ago, the seminal Big Finish audio *Spare Parts* dared to depict the genesis of the Cybermen. **PAUL HAYES** asks its fans and admirers to tell him why they *do* like Mondas...

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“It’s amazing, when you think about it, that it took until 2002 to do an origin story for the Cybermen – when the Daleks had one in 1975!”

Tom MacRae, writer of the 2006 two-parter *Rise of the Cybermen*/*The Age of Steel*, is speaking to Doctor Who Magazine from Los Angeles. Tom’s successful screenwriting career has taken him to Hollywood, but he’s happy to acknowledge the influence of a seminal *Doctor Who* adventure on his earlier work – because this month marks the 20th anniversary of one of the most acclaimed *Doctor Who* stories conceived outside the television series…

The Big Finish audio drama *Spare Parts* was written by Marc Platt and starred Peter Davison and Sarah Sutton as the Fifth Doctor and Nyssa, landing on the planet Mondas as the Cybermen begin to take control. MacRae recalls that, by the time he was brought onto the TV series in 2005, the rights to *Spare Parts* had been picked up. “[Showrunner] Russell T Davies told me to go out and buy *Spare Parts* and listen to it. Being told I could have anything from it I wanted, I had a wish list of great moments. There were lots of cool things there.”

The idea of a Cybermen counterpart to 1975’s *Genesis of the Daleks* had been around for a long time. In fact, the creatures’ co-creator Gerry Davis had submitted a storyline titled *Dr Who and the Genesis of the Cybermen* to the *Doctor Who* production office circa 1983. Rejected as old-fashioned, it was later reworked for inclusion in David Banks’ 1988 non-fiction book *Doctor Who: Cybermen*. Living up to the still-hugely popular Daleks origin story may have seemed an unfeasibly lofty ambition, but Platt, director Gary Russell and the cast succeeded in capturing the imaginations of more than one generation of fans.

Among them is Lynne M Thomas, co-editor of 2009’s award-winning book of *Doctor Who* essays, *Chicks Dig Time Lords*. “By going back to the root science-fictional question of ‘When do we stop being human if we replace parts of ourselves with machinery?’, we have an opportunity to see how the Doctor will decide whether he changes human and Cyberman history, just as he had to decide in *Genesis of the Daleks*,” says Lynne. “In addition, this is simply very well-crafted, compelling drama. The pacing is tight, the dialogue feels natural, the Cybermen are more threatening than comic, and it takes the story seriously, both at a human level and a philosophical level.”

Sam Gingell, who’s the same age as *Spare Parts*, first listened to it as a 15-year-old in 2017. He remembers being immediately struck by the imagery the story created. “I love it when sci-fi fuses with the aesthetic values of different historical periods,” he explains. “Normally it’s Victorian, which can get a little repetitive, so it’s really refreshing to hear something more like the 1950s. I can imagine old grimy net curtains, boarded-up shops, rickety cobbled streets and ugly, boxy bits of technology. It feels as if everything is falling apart and grimy, with rust and the wet dew from the stalactites above the underground city. It’s also a great way to show that Mondasian society has prioritised technological advancements, brought about by the need to survive, instead of cultural ones. It feels desperate.”

So evocative was this atmosphere, Sam was inspired to build his own intricate diorama scenes of the Mondasian city in the story. “For the end of my first year at art college I knew I wanted to create a model set,” he explains. “The model was made out of cardboard, with some odd bits of junk all mashed together. What I really wanted to do was →

Opposite page: The inverted continents of Earth’s twin planet Mondas featured on Clayton Hickman’s original cover for *Spare Parts* (2002).

Above: The Cyber Controller (Paul Kasey) in *The Age of Steel* (2006).

Left inset: Cyber-writers Tom MacRae (above) and Marc Platt.

Below: The *Spare Parts* TARDIS team – Sarah Sutton (Nyssa) and Peter Davison (the Doctor).

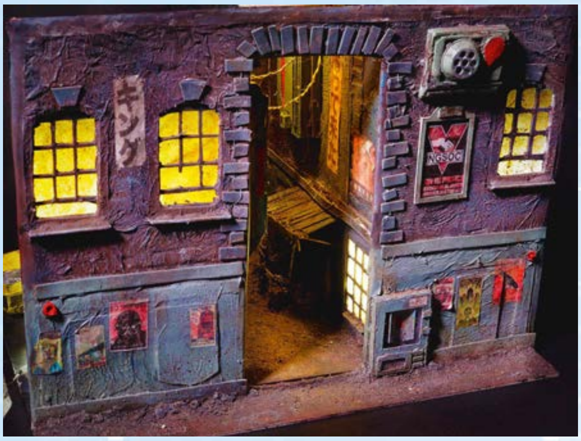
THE IDEA OF A CYBERMEN COUNTERPART TO *GENESIS OF THE DALEKS* HAD BEEN AROUND FOR A LONG TIME.

Right: Sam Gingell's art school project visualised the world of *Spare Parts*.
Photo © Sam Gingell.

Far right: The Doctor (Peter Capaldi) battles Mondasian Cybermen in *World Enough and Time/The Doctor Falls* (2017).

Below: The Hartley family members were played by Kathryn Guck, Jim Hartley (aptly enough) and Paul Copley.

Bottom: Pamela Binns (Sisterman Constant), Marc Platt, Derren Nesbitt (Thomas Dodd), Nicholas Briggs (Cyberman Zheng) and Sally Knyvette (Doctorman Allen) with Peter Davison and Sarah Sutton.



→ capture a society whose culture and fashion was stuck in the past, while desperation has forced their technology to advance unnaturally. Three years later and I'm still pretty proud of it. It still captures the tone I felt when I first heard the story."

"I first listened to *Spare Parts* in 2016 or 2017, when I was at university," explains Lily Sherratt, one of many fans who, like Sam, have extolled its virtues on social media. "I remember finding it rather scary and it being rather dark, which I loved." In particular, Lily rates the performance of a former *Blake's 7* regular as one of the Cybermen's creators. "Sally Knyvette, who I'm a big fan of, was great as Doctorman Allan – I love the little touch of her having the odd glass of wine here and there. And Derren Nesbitt not playing a baddie was surprising." Previously the villainous Tegana in 1964's *Marco Polo*, here Nesbitt played ill-fated body parts merchant Thomas Dodd.

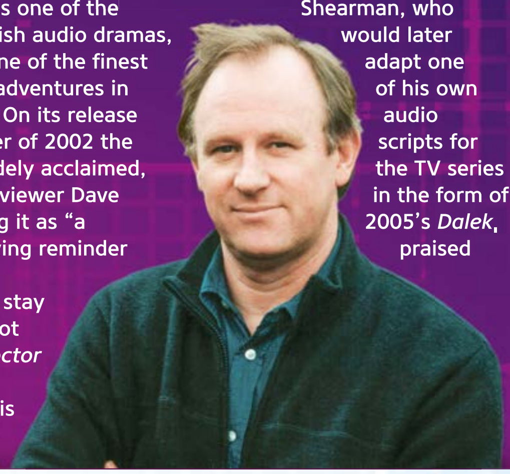
The characterisation and performances of the TARDIS team also appealed to Lynne M Thomas. "I felt I got to know Nyssa better," she says. "It really explores a companion who didn't get much love on screen. The chemistry between the Fifth Doctor and Nyssa – and their deep affection for one another – is evident. The things that really stick with me are very much character moments: Nyssa's kindness, for instance, particularly when she realises that she's eaten most of the Hartley family's rations and is determined to ensure that she makes up for it. *Spare Parts* nails, and deepens and expands, the characters we know and love. The conversation between Nyssa and the Doctor about whether he's supposed to intervene is just stellar."

As well as adding depth and texture to the television era in which the story fits, *Spare Parts* influenced several of the televised *Doctor Who* episodes that followed it. Stephen Kelley, who wrote an in-depth retrospective review of *Spare Parts* for the *Arcadia Pod* website in 2021, sees that influence very strongly in the first episode of the 2017 two-parter *World Enough and Time/The Doctor Falls*.

"It's got an entirely different plot for the most part, but in tone it feels a lot like it," he explains. "At the bottom floor of that colony ship you have the same sort of society that's fallen apart. All the citizens are getting sick, you've got a need for them to become 'Cybertised' [sic] ... I would say that with *Spare Parts* I learned how the Cybermen *should* be done. And I immediately fell in love with it, because it's terrifying."

ORIGINAL PARTS

It isn't simply the benefit of hindsight that has established *Spare Parts* as one of the finest Big Finish audio dramas, and indeed one of the finest *Doctor Who* adventures in any medium. On its release in the summer of 2002 the story was widely acclaimed, with **DWM** reviewer Dave Owen praising it as "a uniquely moving reminder that we must remember to stay human. It's not often that *Doctor Who* yields something this valuable."



On the *rec.arts.drwho* online discussion group, Big Finish writer Robert Shearman, who would later adapt one of his own audio scripts for the TV series in the form of 2005's *Dalek*, praised Peter Davison's "terrific and moving performance". Shearman also applauded Marc Platt's script for its use of "tragedy as a dramatic form", adding that "Tragedy isn't used very often in *Doctor Who*. There are tragic *moments*, sure – but that isn't the same thing. On TV, I can really only think *The Caves of Androzani* [1984] comes anywhere close to it."

Although *Spare Parts* was beaten by Shearman's *The Chimes of Midnight* to top place in the 'Best Audio Drama' category of 2002's **DWM** readers' poll, the write-up on the results did concede that "for many, this was the year's definitive story." Reader Martin Jeffery of Basingstoke even called *Spare Parts* "Big Finish's finest hour."

STARRING PAUL McGANN as
DOCTOR WHO
THE CHIMES OF MIDNIGHT
WITH INDIA FISHER as CHARLEY

World Enough and Time is full of the atmosphere and imagery of *Spare Parts*, with its depiction of Mondasians living in a dystopian, cyberpunk version of 20th-century Britain where the people's own doctors turn their patients into *Tenth Planet*-style cloth-faced Cybermen – voiced, as in *Spare Parts*, by Nicholas Briggs. Arguably, it's more like *Spare Parts* than Tom MacRae's *Rise of the Cybermen*/*The Age of Steel*, a decade before.

Though MacRae picked and chose from individual elements of the Big Finish play rather than directly adapting it, he still regards Marc Platt's scripts as having provided hugely important building blocks for him. "What was quite a big leap forward in *Spare Parts* was that it was explicitly stated that there were women as well inside the Cyber-*men*," he points out. "Because I don't think in the TV show up to that point you'd ever seen anyone other than a man get converted, and you hadn't really seen many people get converted at all. Now it's an idea that you wouldn't even question, but that's actually quite bold, fabulous idea to have."

SPARE PARTS INFLUENCED SEVERAL OF THE TELEVISED *DOCTOR WHO* STORIES THAT FOLLOWED IT.

In one of the scenes in MacRae's story where the influence of *Spare Parts* is most evident, a woman named Sally Phelan, having since been converted into a Cyberman, regains her human memories... and thinks it's her wedding day. This echoes one of the most memorable moments in *Spare Parts*, where the humanity still present within the Cyber-converted Yvonne Hartley makes her go home to show her father her new 'uniform'.

The tragedy befalling Yvonne, endearingly played by Kathryn Guck, is the element of *Spare Parts* that seems to have endured most firmly in the memories of many listeners. "Her transformation is so grotesque, but in a brilliantly understated way," says Sam Gingell. "The references to her increased height and medical bandages paint a really horrific image of the transformation. The work with the voice modulator is haunting as well. Those bubbly guttural organic sounds forced through that filter sound disgusting. I love it!"

"The guest roles are well fleshed out, so that when Yvonne is processed we genuinely feel heartbroken, especially for her dad," agrees Lynne M Thomas. Lily Sherratt, meanwhile, has a more personal response to Yvonne's fate. "The relationship between Yvonne and her brother particularly sticks in my mind," she explains. "It resonated with me somewhat as I have two brothers. So when she gets turned into a Cyberman..."

"That scene was what sold me on the whole thing," says Stephen Kelley. "I recommended it to so many other fans afterwards. There really hadn't been a Cyberman episode before which had that kind of impact."

Rarely, if ever, in *Doctor Who*'s original run did elements flow from spin-off media back into the main programme itself – it was always very much the other way around. But just as *Spare Parts* feeds off ideas and imagery from television serials such as *The Tenth Planet* (1966), the story itself remains a prime example of the material in other media to which TV *Doctor Who* can now turn.

"I was lucky I got to have one where legally I could cherry-pick whatever I wanted," says Tom MacRae. "I've never met Marc Platt, but I'm really grateful to him, and it was a huge break for me. It just sets you off down a path; you've got stuff to play with. By interrogating these different ideas in different forms, you eventually come to, hopefully, the best of all possible worlds."

For fans like Sam, 'the best of all possible worlds' is an accurate encapsulation of *Spare Parts* as a *Doctor Who* story.

"The reason why people keep on coming back to this story 20 years on is simple," he says. "Nothing better has been made since. As *Doctor Who* fans we love to have a good moan about stuff we don't like, or think could be done better. So it's useful to be able to go: 'See that? That's what we want, right there. Do it like that!' Perfection." **DWM**

STARRING PETER DAVISON AND SARAH SUTTON IN
BBC
DOCTOR WHO
SPARE PARTS
BY MARC PLATT
FEATURING SALLY KNYVETTE DERREN NESBITT
WITH NICHOLAS BRIGGS AS THE CYBERMEN
LIMITED VINYL EDITION

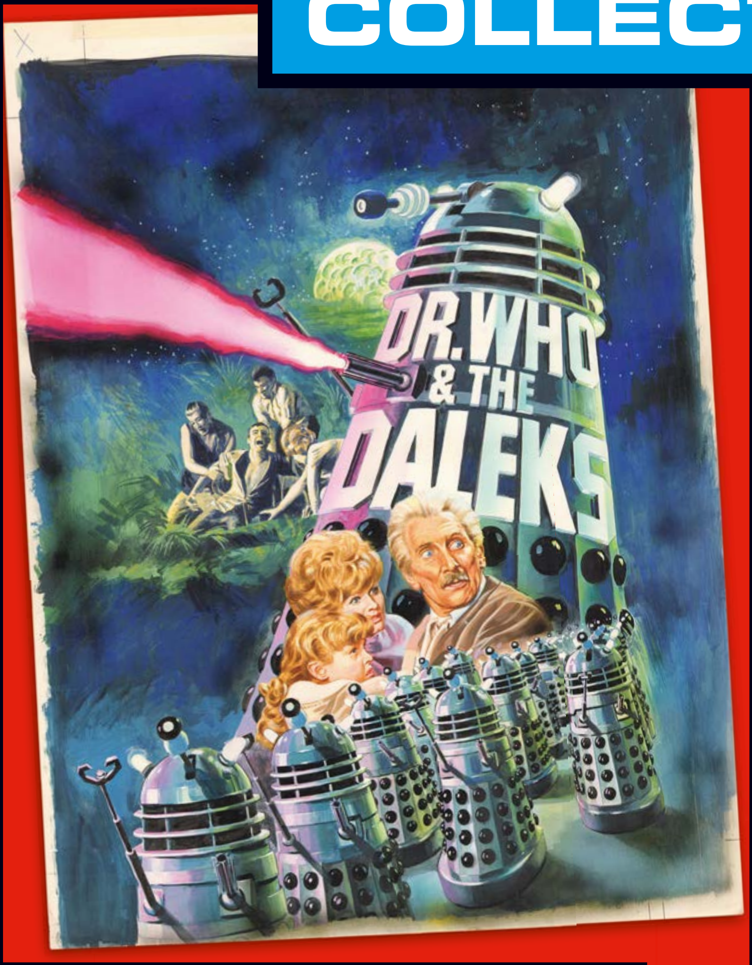
Above left: Peter Davison.

Above inset: Robert Shearman, plus his poll-topping 2002 audio *The Chimes of Midnight* (top).

Below left: 2017's limited edition vinyl release of *Spare Parts* had a new cover by Tom Webster.

Below right: A Mondasian Cyberman from *World Enough and Time*/*The Doctor Falls*.

COLLECTIVITY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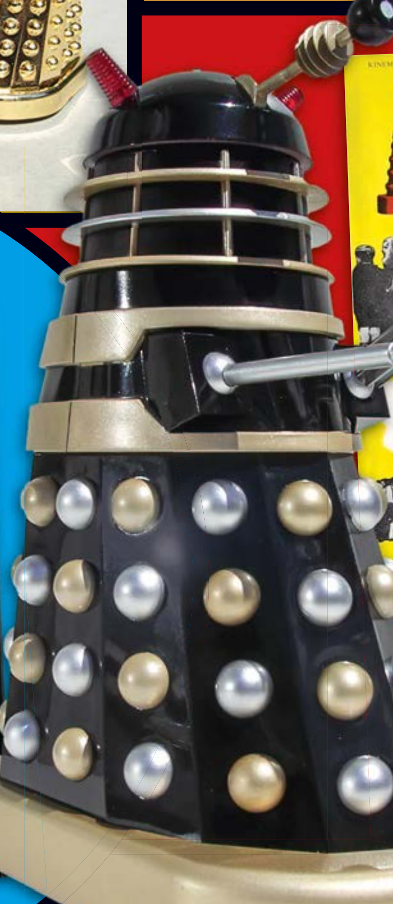

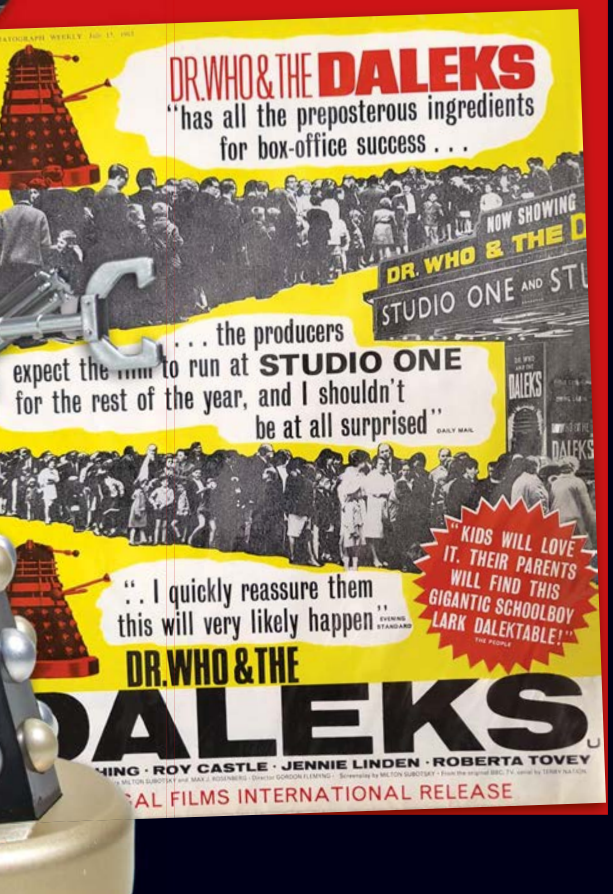

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MILTON SUBOTSKY and MAX J. ROSENBERG · Director GORDON FLEMYNG · Screenplay by MILTON SUBOTSKY · From the original BBC. TV. serial by TERRY NATION

AL FILMS INTERNATIONAL RELEASE

The Dalek Films

The distinctively designed and coloured Daleks made for the two 1960s movies have featured across a wide array of widescreen-inspired merchandise, as JAMIE LENMAN discovers.

"Mum took me and my brother to our local Odeon when the films were released," says Mick Hall, a collector from Bedfordshire. "I remember saying to my mum, on seeing the Daleks up on the big screen, 'I want one of them...'"

It's an impulse we can all understand. Yet, unbelievably, Mick's childhood dream came true decades later, when he was able to purchase one of the screen-used props from *Daleks' Invasion Earth 2150 A.D.* (1966). "A friend of mine bought it at the Phillips auction," says Mick, referring to the famous London auction house. "We ended up doing a lot of trading together, and the Dalek ended up being one of those deals."

Originally built for the 1965 stage play *The Curse of the Daleks*, Mick's prop later became part of Dalek creator Terry Nation's private collection, at which point a daring repaint earned it the nickname 'Red Top'. Mick feels that 50 years of charity appearances and newspaper features make up a history that's more important than any form of restoration. "Leaving it basically untouched has helped identify it in various pictures."

Does Mick ever take it for a test drive? "I've been in the Dalek but never really travelled about in it," he says with a shrug – which is probably wise, considering the attention that Hertfordshire designer Andy Price receives when driving his own movie Dalek replica.

"I have an old 'mark three' Dalek," Andy explains, "but it's a bit fragile and a pain to pull apart and get downstairs, so I got myself one to take to conventions – it's my 'going-out' Dalek. I took it for a trundle down the drive to the farm where I live, and a police squad car swung in and pulled to a halt. They just wanted to take photos!"

Modelled after the gorgeous red Dalek from the first film, Andy's full-size replica is tricked out with the works. "I've got the voice modulator, amplifier and speakers; the lights work and there's a fire extinguisher for the movie-style gun," he says with a grin. "It had to be a movie one, as they are really my favourites. I fondly refer to the movie Daleks as the 'Carnaby Street Daleks' – big, brash, loud, colourful. All the things that made up the Swinging Sixties, and Carnaby Street was at the heart of it all."

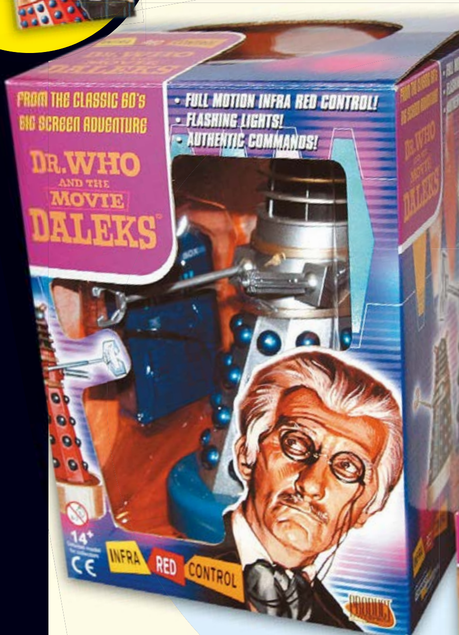
But what if you're not quite flash enough to own your own full-size Dalek, or simply don't have the space? In the early 2000s, toy company Product Enterprise had you covered. "At the time they moved into →

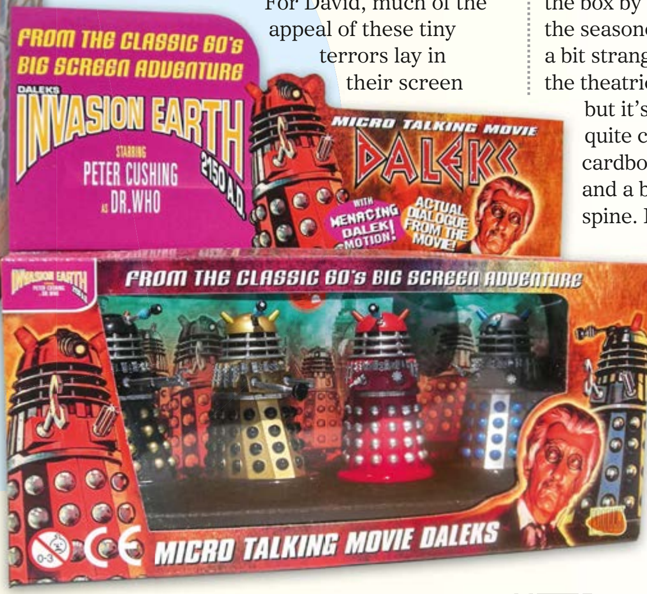
GERMAN PANTS
THE MUMMY

Opposite page, left to right, top to bottom: Tom Chantrell's painting for the Thorn EMI Betamax release of *Dr. Who and the Daleks* (1965) is in Mick Hall's collection; Mark Worgan has multiple home media releases of the Dalek films; a limited-edition gold-plated Dalek Rolykin produced by Product Enterprise; the rare 8mm release of *Dr. Who and the Daleks*; a French DVD release of *Daleks' Invasion Earth 2150 A.D.* (1966); Product Enterprise's black Talking Movie Dalek. Photo © David J Howe; an advert from a July 1965 issue of *Kinematograph Weekly*. Photo © Andy Price.

Top right: A full-size red movie Dalek replica... and its proud owner, Andy Price (inset).

Left: Collector Mick Hall (inset) and his much-modified Dalek, which appeared on screen in *Daleks' Invasion Earth 2150 A.D.* Photos © Mick Hall.





→ making the movie Daleks, Product Enterprise had already been releasing an excellent range of foot-tall, radio-controlled Daleks, and smaller six-inch-tall talking Daleks," says publisher and super-collector David J Howe. "These were superbly accurate models, taking advantage of more modern production techniques. Steve Walker, who ran the company, was a massive fan of the show."

Available in three standard variants, as well as special limited-edition gold and chrome versions, these splendid specimens boasted working dome lights that flashed in time to "ACTUAL DALEK SPEECH FROM THE MOVIE!" (as one of the boxes promised). If not for their size, they could almost have been mistaken for the real thing. "As with all Product Enterprise items, they were well made," says David. "The colours were great, and the packaging always popped with the superb art from Graham Humphreys."

Horror legend Humphreys' artwork would also adorn the boxes of a much smaller range from the same company. Inspired by the 1960s toys of the same name, Product Enterprise's Rolykins were a set of thimble-sized Daleks that rolled along on a ball bearing. "The original Rolykins were based on the TV Daleks," explains David. "But when Product Enterprise started to release the *Doctor Who* toys, they had an eye on nostalgia, as well as on collectables and toys that could be played with. So they expanded their range of Rolykin Daleks with all manner of different colours and variants… including movie Daleks."

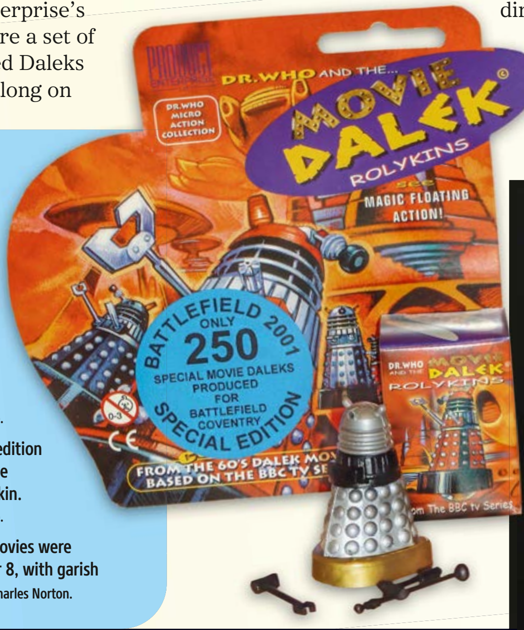
For David, much of the appeal of these tiny terrors lay in their screen fidelity, something that Product Enterprise were able to maintain even at such a diminutive scale. "As with the larger toys, these were as accurate as they could be, given their small size," he says.

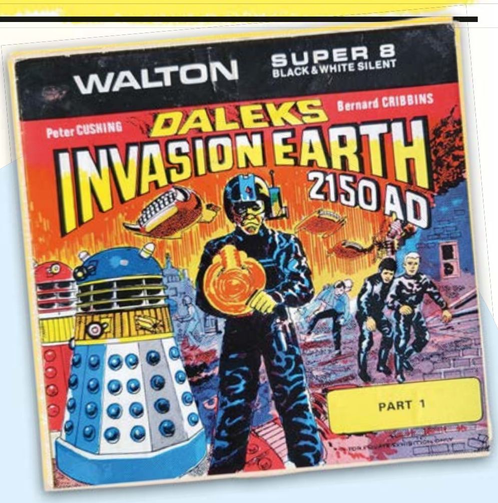
But apart from props and replicas of things that appeared *in* the films, surely the most obvious movie-related items to collect are the movies *themselves*, which have been made available in countless forms down the decades. The first home media release of each movie was manufactured by a company specialising in domestic film reels. "In 1977, Walton Films released the two Peter Cushing Dalek films on Super 8," says producer-director Charles Norton, who's lucky enough to own an original reel of 1965's *Dr. Who and the Daleks.* "I think I bought it from a shop called the Widescreen Centre that was down on the coast somewhere. You used to be able to send off for their catalogue and order second-hand films from them," he remembers. "It's still in its original box, but the first reel is missing – often the way when buying second-hand films, I'm afraid."

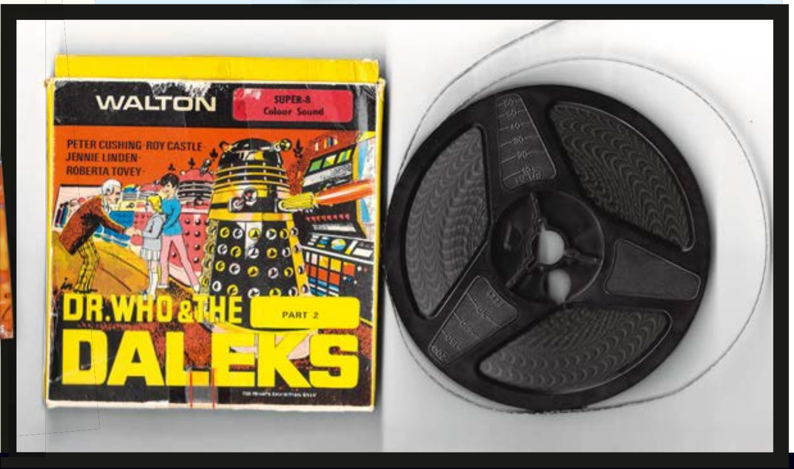
Better than nothing, though – and even the box by itself holds a certain mystery for the seasoned collector. "The cover art is a bit strange," says Charles. "It's based on the theatrical release posters from 1965, but it's been completely repainted. It's quite colourful – a bit cartoonish. Yellow cardboard, with the picture on the front and a brief description of the film on the spine. Most Super 8 films were marketed in similar packaging."

Indeed, Andy Price's 8mm copy of the sequel still resides in its own vivid container, and that's where it will stay, for fear of wrecking the delicate celluloid. "I remember my dad doing battle with broken reels of summer holiday film," he says, wincing. "I'd be heartbroken if these snapped!" Happily, Andy has numerous copies of both movies, on

> **"The movie Daleks are big, brash, loud, colourful."** Andy Price







Top: Graham Humphreys' art adorned Product Enterprise's movie Daleks packaging.

Above right: A Product Enterprise Micro Talking Movie Dalek set. Photo © David J Howe.

Right: A limited-edition Product Enterprise Movie Dalek Rolykin. Photo © David J Howe.

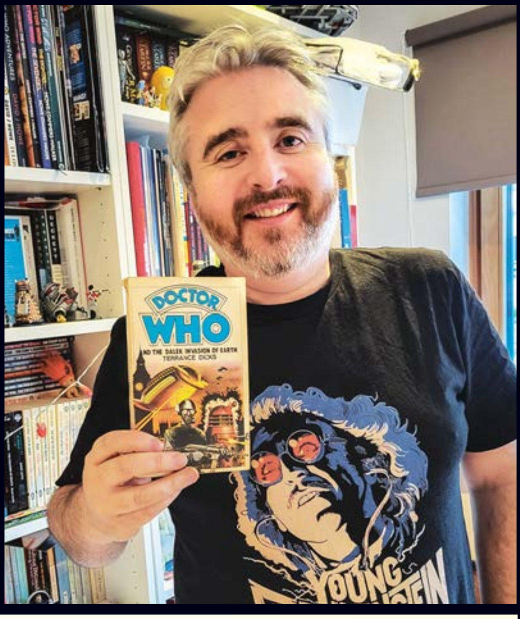
Far right: Both movies were released on Super 8, with garish box art. Photos © Charles Norton.

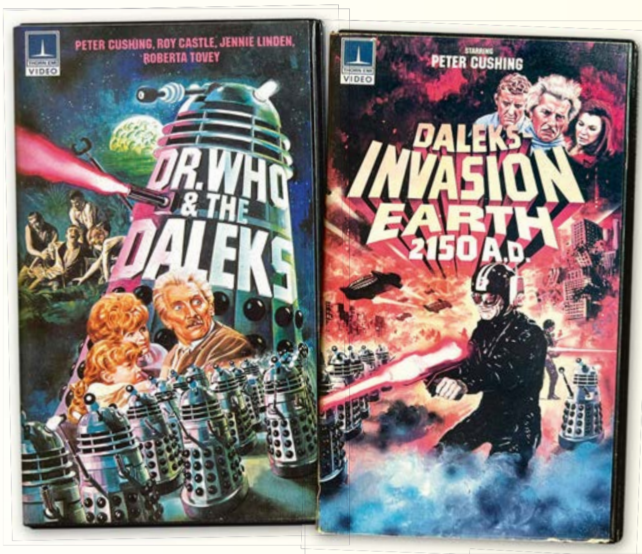
ROBOTS IN DISGUISE

Although neither of the 1960s movies have ever been novelised, a quick glance at the cover of Target's 1977 novel *Doctor Who and the Dalek Invasion of Earth* (a retelling of the 1964 TV serial) may temporarily convince you otherwise. Instead of the proto-Cybermen we know from the televised adventure, the Roboman at the centre of Chris Achilléos' masterful illustration more closely resembles his cinematic cousins, alongside a suspiciously movie-style Dalek and even the distinctive flying saucer from the big-screen version...

"I hadn't actually seen the TV version when I got the Target book, so it created a false impression that that was how the Robomen would look in it," says Dublin's Trevor Donnelly, clutching his copy with pride. "I expected the look to be a lot closer to the movie, which I was very familiar with. I remember being a little disappointed when I finally saw the TV Robomen on UK Gold in the early 1990s."

As for what the late great Chris Achilléos was thinking when he composed the artwork, we can only guess. David J Howe, an authority on the subject, offers this suggestion. "I'm fairly sure Chris explained that, as with many other covers, there was a complete lack of reference material from the BBC. He would have had pics from the film from magazines and stuff at the time... but potentially nothing from the actual TV show. It's as simple as that. He could only use as reference what he had."


DOCTOR WHO
AND THE DALEK INVASION OF EARTH
TERRANCE DICKS
YOUNG


THORN EMI VIDEO
PETER CUSHING, ROY CASTLE, JENNIE LINDEN, ROBERTA TOVEY
DR.WHO & THE DALEKS
THORN EMI VIDEO
STARRING PETER CUSHING
DALEKS INVASION EARTH 2150 A.D.

various formats. But why would anyone want more than one viewable copy of any particular movie? "Simple," says Andy. "Different packaging!"

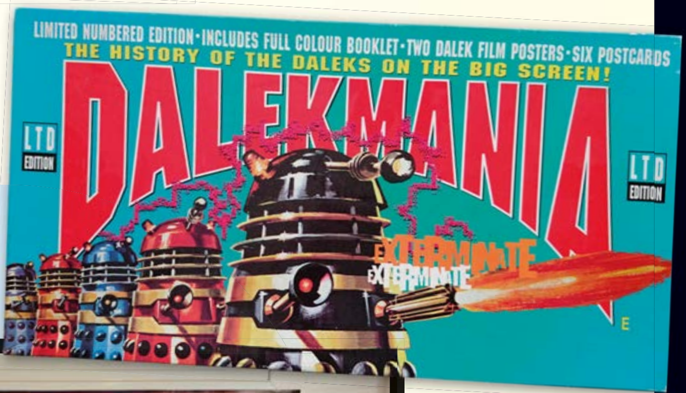
He may well have hit the nail on the head. And surely, among the myriad of formats released over the years, there can be none so beautiful as the two Betamax tapes issued by Thorn EMI in 1982. Adorned with breathtaking paintings by legendary poster artist Tom Chantrell, these videos are particularly treasured by Mark Worgan of Manchester. "I have a sentimental attachment to these releases, especially *Daleks' Invasion Earth 2150 A.D.*, because that was my first *Doctor Who* home video," he says. "The cover artwork just pulls you in; when you see them for the first time, they just scream adventure. To this day, I don't think any other release of the movies compares to them."

Mick Hall of Bedfordshire is also a fan of these tapes, and actually owns the original cover paintings. "I do remember them being released, and being very impressed by the artwork," he remembers. "A few years back, I was given the job of designing a Dalek calendar and was given access to the Canal+ archive [ie, the former name for distributor Studiocanal]. The two paintings were found in one of the drawers, and as they'd been digitally archived there was no reason for them to keep the originals. So they agreed to sell them." Let that be a lesson to us all – if you don't ask, you don't get.

Beyond a dazzling cover, there are other ways to entice collectors. Richard Allison, a data analyst from Sidcup, is the proud custodian of a snazzy limited-edition DVD box set from Studiocanal, comprising both films and a bevy of extras. "It comes with two mounted 35mm film cells, reproduction sales campaign brochures and two massive posters which you sent away for," Richard says. "It was quite expensive, but I felt it was worth it with the treasure trove of extra items included."

Back in 1995, Lumiere Films produced a mammoth, movie-themed box set crammed with so many goodies there wasn't room for the movies themselves. "Possibly the best video release was the *Dalekmania* boxed set, containing a new documentary directed by Kevin Davies which covered the history of the films, along with posters and postcards," says David. "That was a lovely set!"

Aside from the documentary and picture prints, the *Dalekmania* bundle also included a special booklet written by current **Doctor Who Magazine** editor Marcus Hearn, all packed into an impressive Technicolor box. "I loved the retro feel of it – a big confident widescreen box for the widescreen movies," says Trevor Donnelly from Dublin. "Generally speaking, I probably wouldn't consider such a huge box for one tape to be a good idea now. But there's just something about the design that works, for this one." What about the contents? "I watched the documentary a lot when I first got it," →


LIMITED NUMBERED EDITION · INCLUDES FULL COLOUR BOOKLET · TWO DALEK FILM POSTERS · SIX POSTCARDS
THE HISTORY OF THE DALEKS ON THE BIG SCREEN!
LTD EDITION
DALEKMANIA
LTD EDITION
EXTERMINATE
EXTERMINATE

NOW ON THE BIG SCREEN
IN COLOUR!
DR WHO & THE DALEKS
ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY

Top left inset: Target Books cover artist Chris Achilléos in 1975.

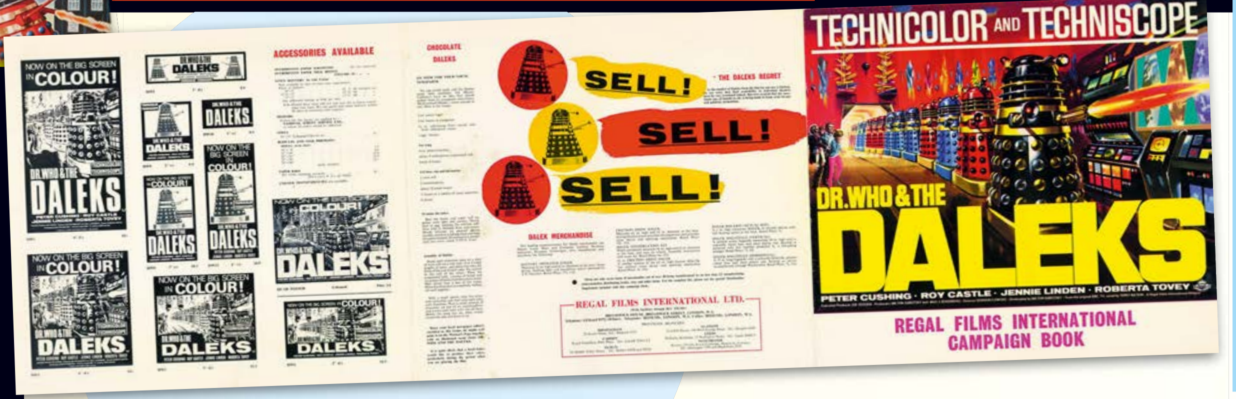
Top right: Trevor Donnelly with his Roboman-emblazoned copy of Target's *Doctor Who and the Dalek Invasion of Earth* (1977).

Above centre: The two Betamax tapes issued by Thorn EMI in 1982.

Above: The *Dalekmania* box set released by Lumiere in 1995.

Left: Collector Richard Allison with his Studiocanal limited edition DVD box set.

Photo © Heather Allison.


NOW ON THE BIG SCREEN IN COLOUR!

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CHOCOLATE DALEKS

SELL! SELL! SELL!

THE DALEKS REGRET

DALEK MERCHANDISE

REGAL FILMS INTERNATIONAL LTD.

TECHNICOLOR AND TECHNISCOPE

DR.WHO & THE DALEKS

PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY

REGAL FILMS INTERNATIONAL CAMPAIGN BOOK

Left: The lavish campaign book for *Dr. Who and the Daleks.*

Bottom left: The Eaglemoss Mechanus Attack Dalek, and a Character Options Jungles of Mechanus Dalek.

Bottom: Collector Sean Coleman (inset) with his duotone *Daleks' Invasion Earth 2150 A.D.* poster from 1976.

→ remembers Trevor. "Even though I know the films are cheesy, this is one of my favourite pieces of merchandise."

That 1995 re-release inspired **DWM**'s Dalek movies-themed *Spring Special* the following year – now a collectable in its own right, although nothing like as sought-after as the 1966 Dell Comics adaptation of the first movie (see *Collectivity*, **DWM** 576).

Replicas of promotional material are a great incentive for the discerning buyer, offering a way to connect with a golden age of cinema. But some collectors, Andy Price among them, have managed to track down the original items, including a rare 1965 campaign book. "It's fantastic," he enthuses. "It was sent to cinemas for them to use with local newspapers to promote the films. It contains newspaper advert templates of various sizes, suggested local paper activities to support the release of the film, press releases, a colouring competition and even a recipe from Cadbury for a chocolate Dalek cake! I love this because I spent a fair chunk of my career in newspaper production dealing with the artwork that came in these packs, and later, as a designer, creating press packs and brand guidelines. Printed versions like this are long gone now, so it was a bit emotional to get such a reminder of the early days of my career from one of my favourite films."

> "Posters appeared on the sides of buses!"
>
> **Andy Price**

Fellow designer Sean Coleman, from Sheffield, feels the same about his own prized possession – a gigantic duotone poster for *Daleks' Invasion Earth 2150 A.D.* "I found it on eBay for £50 around ten years ago and had it framed pretty quickly," he says. "The seller claimed it was produced for the London Underground, but during a Twitter conversation I was told it had been designed for the 1976 cinema re-release." With its striking red, black and white colour scheme, the poster is notable for its emphasis on the zombie-like Roboman, banishing eccentric scientist Dr Who and even the titular Daleks to the margins. "If I was designing this as a poster sequel to the original, I'd have convoys of Daleks swooping on planet Earth," says Sean. "But we don't know what the original brief was, and all creatives have to compromise at some point!"

Despite their cartoonish quality, and their tangential relationship to the series that inspired them, it's clear that both 1960s movies still hold a huge place in the affections of collectors. "When they came out they were *amazing*," recalls Andy Price. "Posters appeared on the sides of buses, the Daleks were *huge* and in *colour*. As a kid at the time, we didn't care about the actors being different. We may try to sound intellectual about our collecting, but we're all big kids at heart!" **DWM**

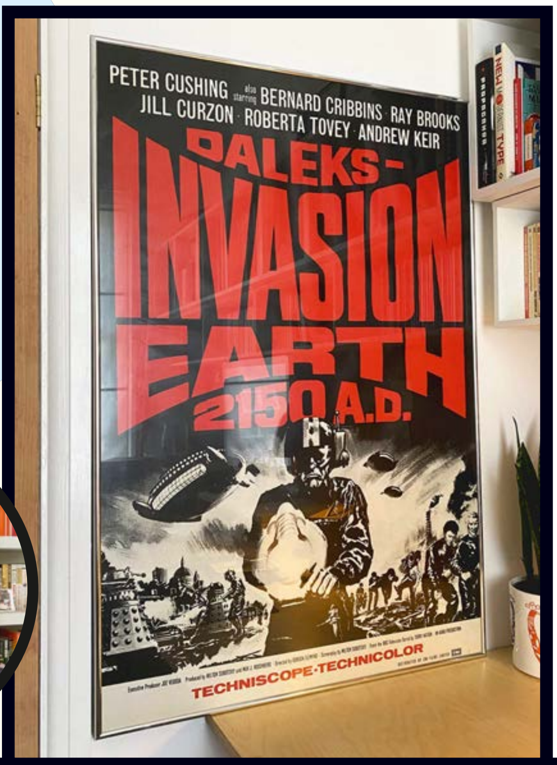
You can see more of Richard's extensive *Doctor Who* collection on Instagram via *@richies_crazy_collection*, and trace the history of Mick's 'Red Top' Dalek at *tinyurl.com/RedTopDalek*

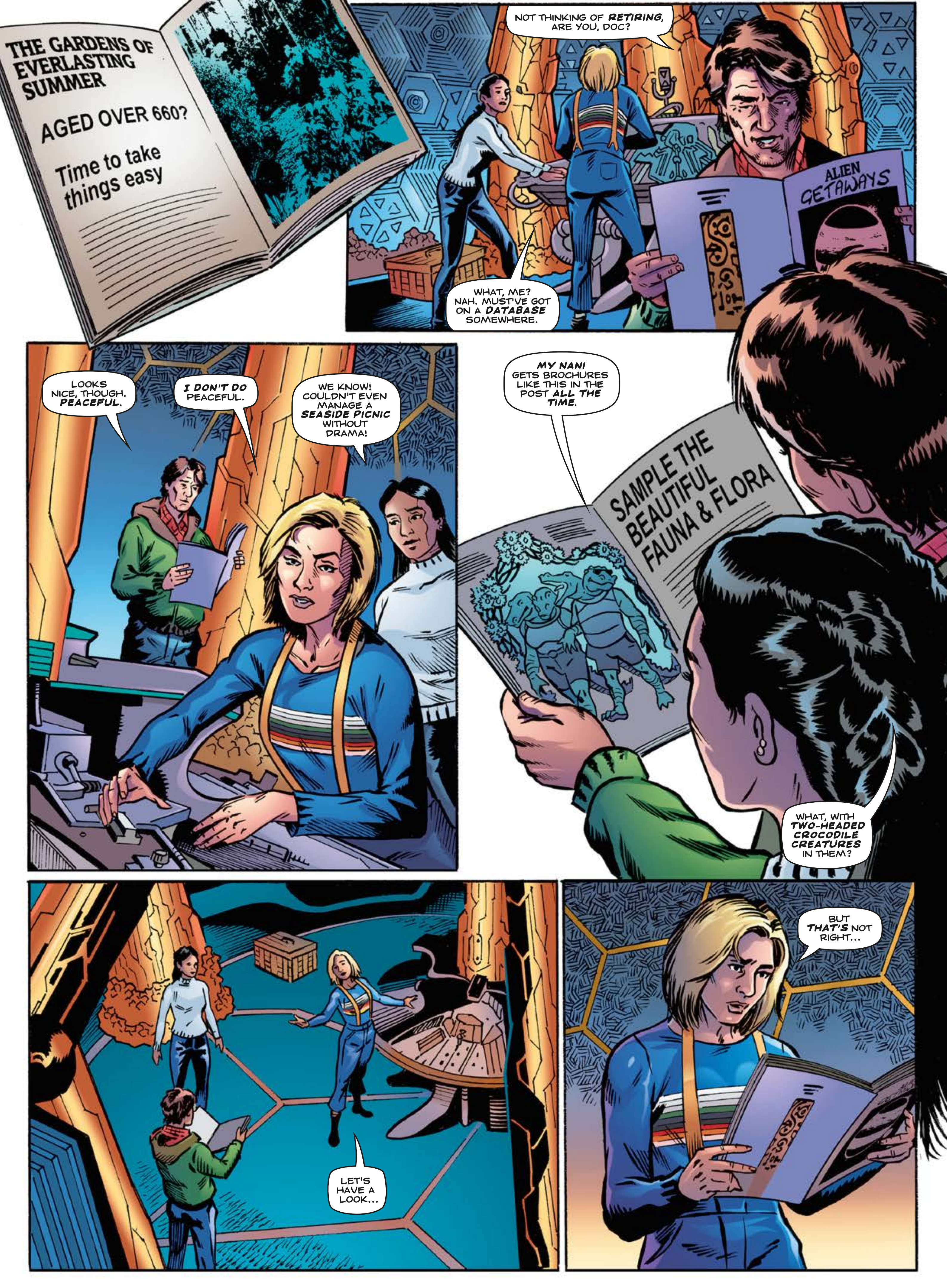
MECHANUS MINIATURES

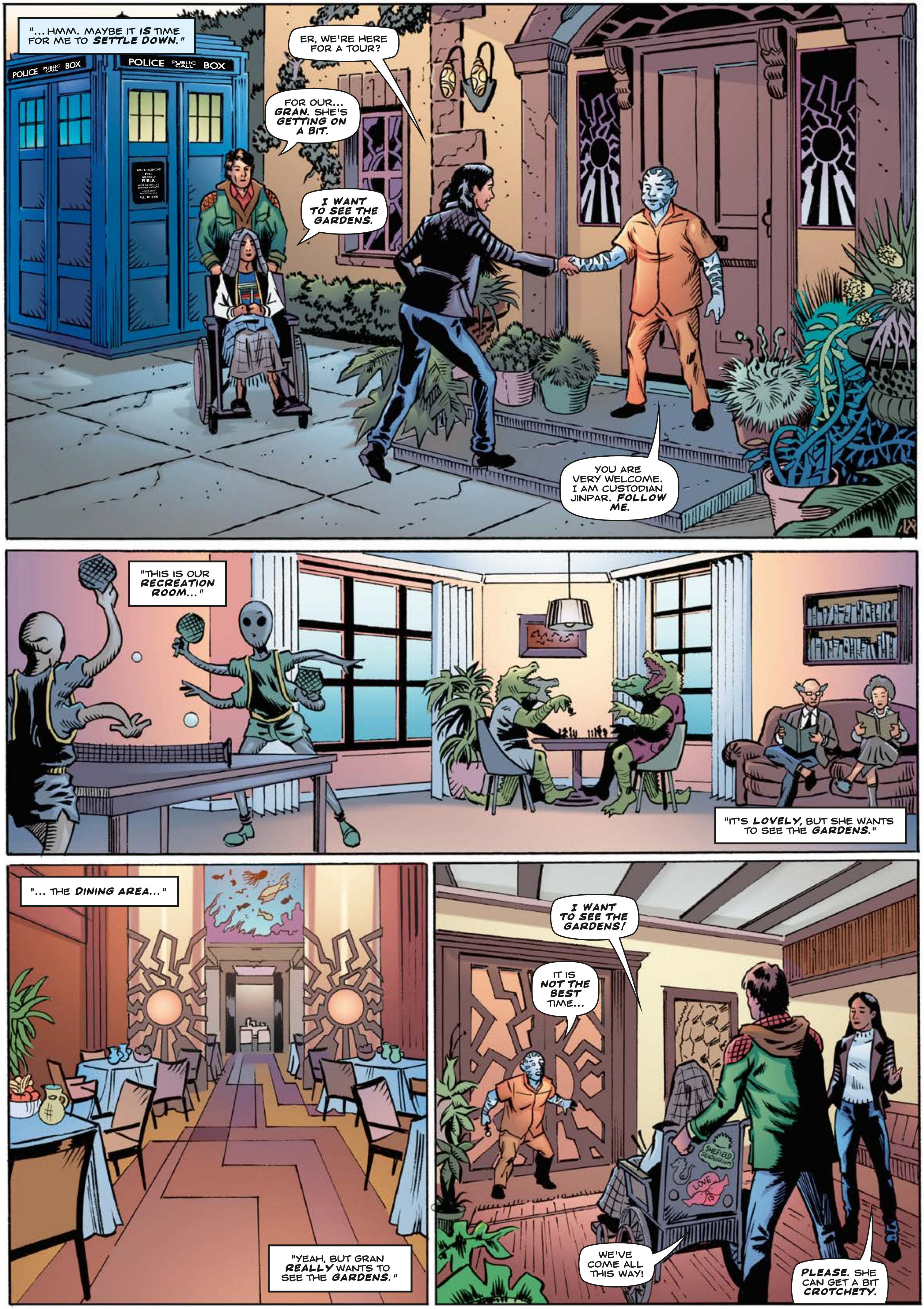
Three movie Dalek props featured in the 1965 television story *The Chase*, the BBC having rented them from film company Aaru to complement their own. Although they appeared in diminished form during the third episode, minus their larger fenders and distinctive dome lights, they were clearly visible in the alien jungle in the sixth and final episode, looking just as they did in 1965's *Dr. Who and the Daleks.* Figurine moguls Eaglemoss duly released their limited *Mechanus Attack Dalek* in 2016, with Character Options' *Jungles of Mechanus* set following in 2020.

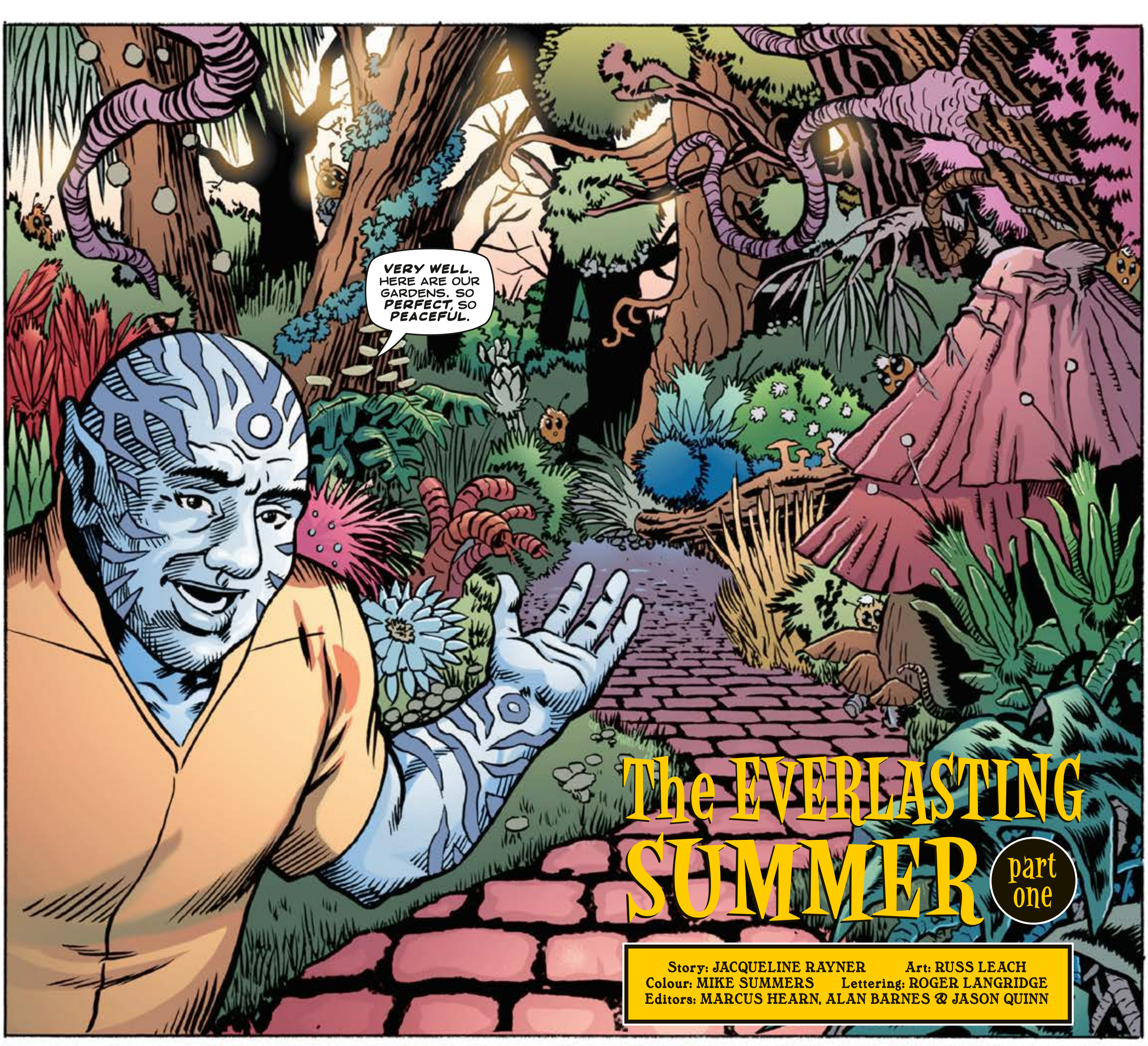
Evan Marshall from Belfast has both versions of the figure, and to all intents and purposes they're miniature movie Daleks. "The Character Options version is lovely to see at that scale with its chunky base," he says. "However, the smaller Eaglemoss one is even nicer, as the colours are a much closer replication of what was on screen in the film, with an attractive shade of metallic blue." Alas, it seems we can only dream of a couple of time-travellers to go with them. "Those movies had such a wonderful look," says Evan. "Who wouldn't wish for an articulated Peter Cushing as Dr Who?" Who indeed!

DOCTOR WHO
BBC
S07
MECHANUS ATTACK DALEK
"THE CHASE"




THE GARDENS OF EVERLASTING SUMMER
AGED OVER 660?
Time to take things easy
NOT THINKING OF **RETIRING**, ARE YOU, DOC?
ALIEN GETAWAYS
WHAT, ME? NAH. MUST'VE GOT ON A **DATABASE** SOMEWHERE.
LOOKS NICE, THOUGH. **PEACEFUL**.
I DON'T DO PEACEFUL.
WE KNOW! COULDN'T EVEN MANAGE A **SEASIDE PICNIC** WITHOUT DRAMA!
MY NANI GETS BROCHURES LIKE THIS IN THE POST **ALL THE TIME**.
SAMPLE THE BEAUTIFUL FAUNA & FLORA
WHAT, WITH **TWO-HEADED CROCODILE CREATURES** IN THEM?
LET'S HAVE A LOOK...
BUT **THAT'S** NOT RIGHT...

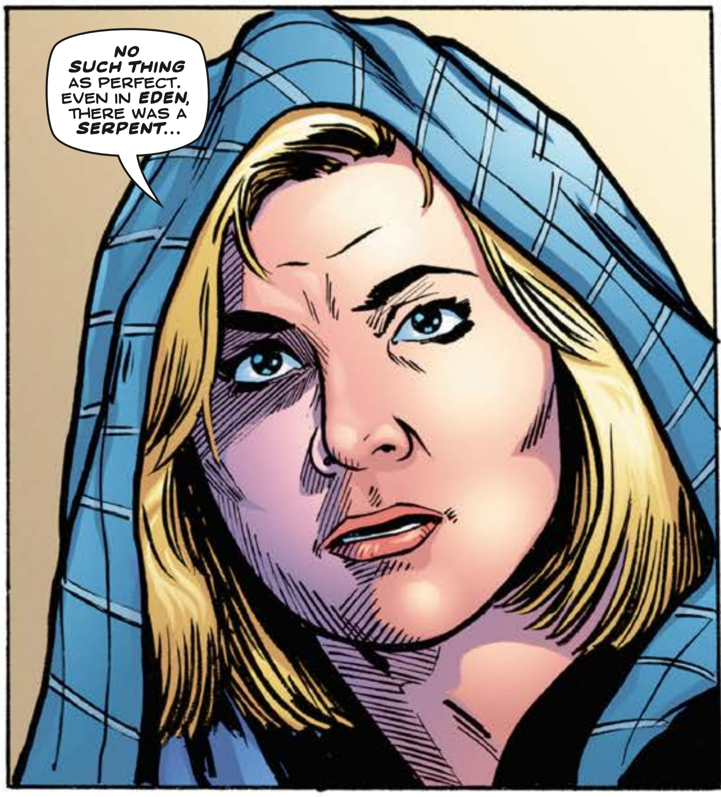

"... HMM. MAYBE IT ***IS*** TIME FOR ME TO ***SETTLE DOWN.***"
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
ER, WE'RE HERE FOR A TOUR?
FOR OUR... ***GRAN.*** SHE'S ***GETTING ON A BIT.***
I WANT TO SEE THE GARDENS.
YOU ARE VERY WELCOME. I AM CUSTODIAN JINPAR. ***FOLLOW ME.***
"THIS IS OUR ***RECREATION ROOM...***"
"IT'S ***LOVELY,*** BUT SHE WANTS TO SEE THE ***GARDENS.***"
"... THE ***DINING AREA...***"
"YEAH, BUT GRAN ***REALLY*** WANTS TO SEE THE ***GARDENS.***"
I WANT TO SEE THE GARDENS!
IT IS ***NOT THE BEST*** TIME...
SHEFIELD SEAQUARIUM
LOVE IS
WE'VE COME ALL THIS WAY!
PLEASE. SHE CAN GET A BIT ***CROTCHETY.***

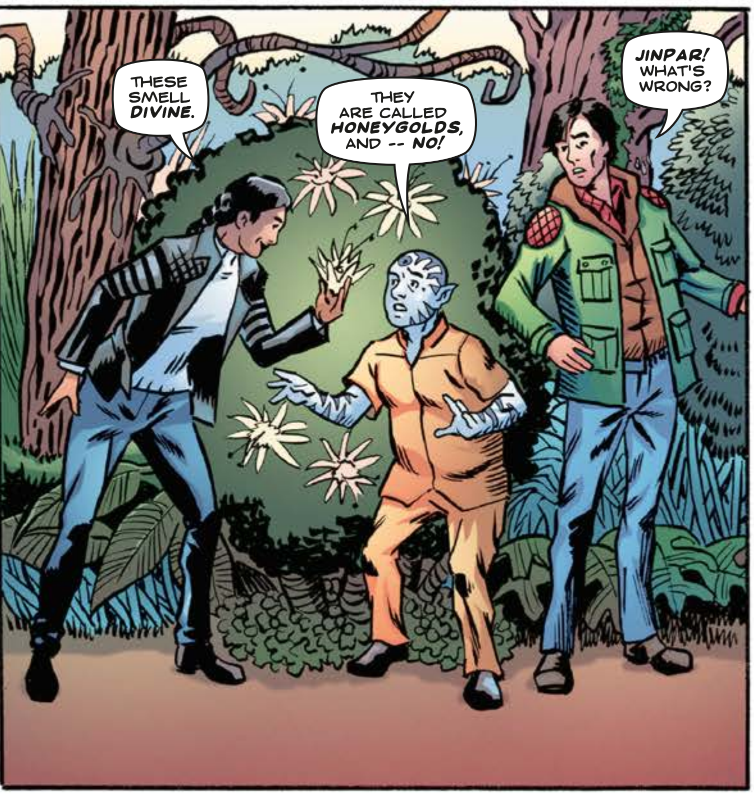

VERY WELL. HERE ARE OUR GARDENS. SO PERFECT, SO PEACEFUL.

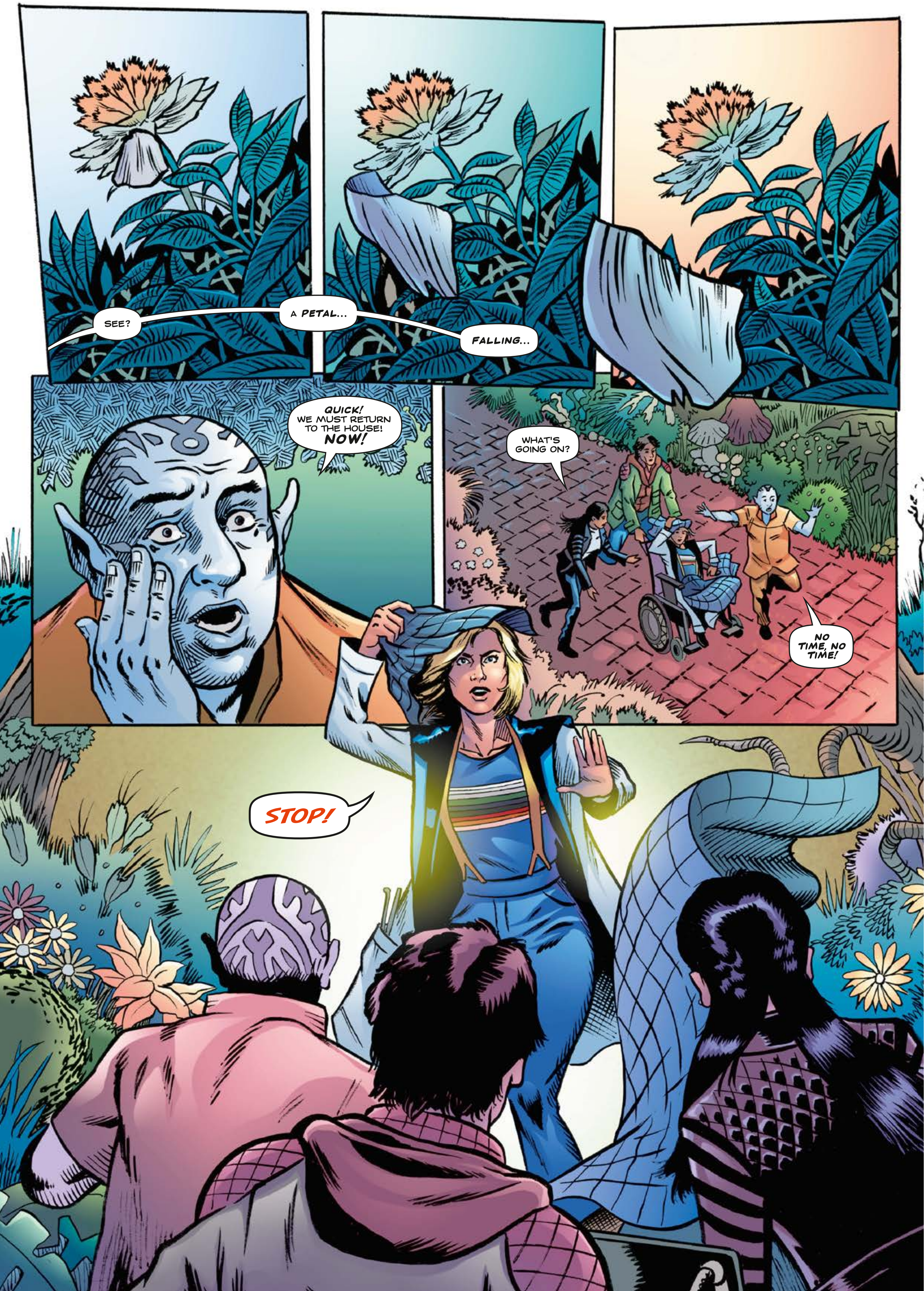
The EVERLASTING SUMMER

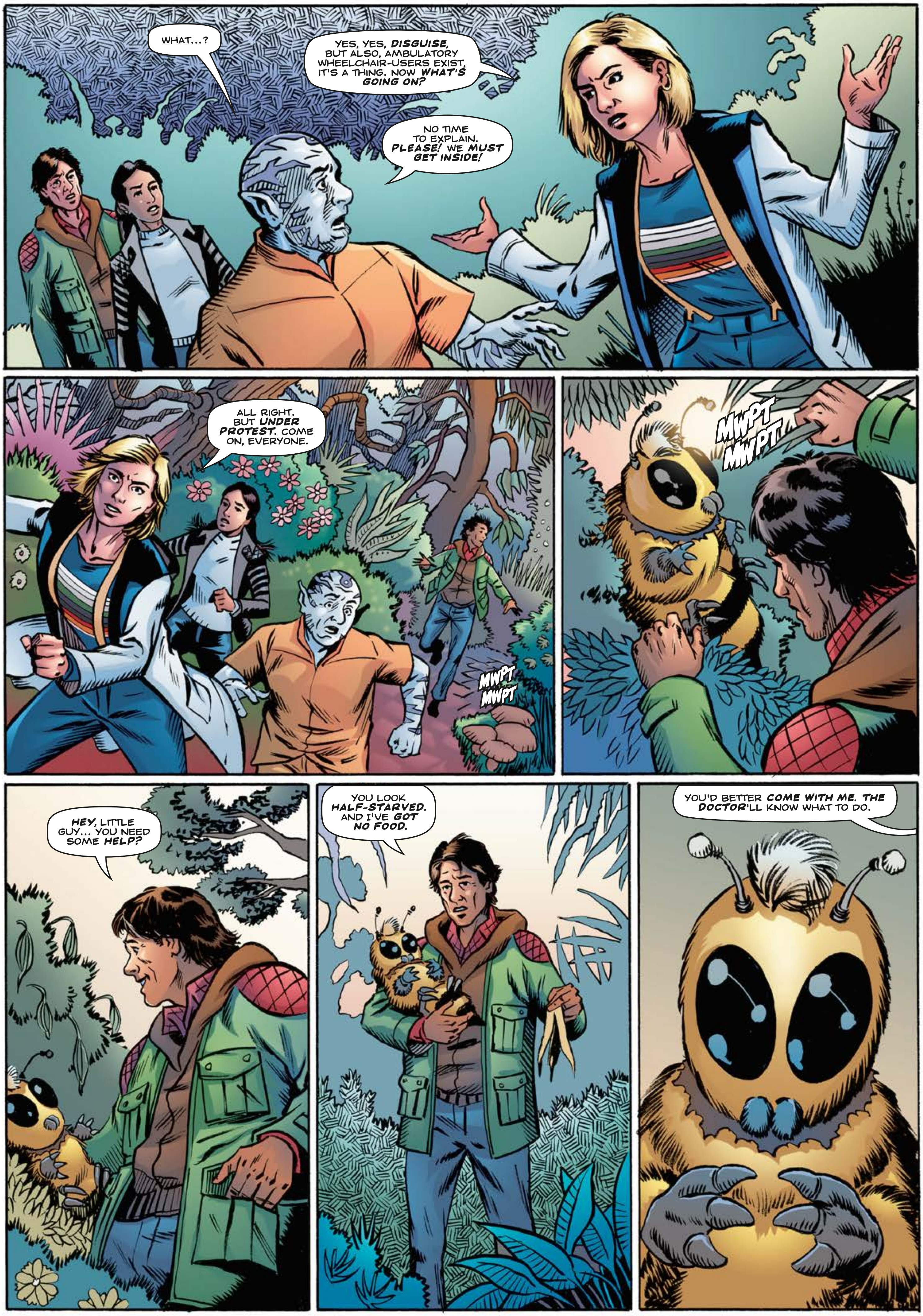
part one

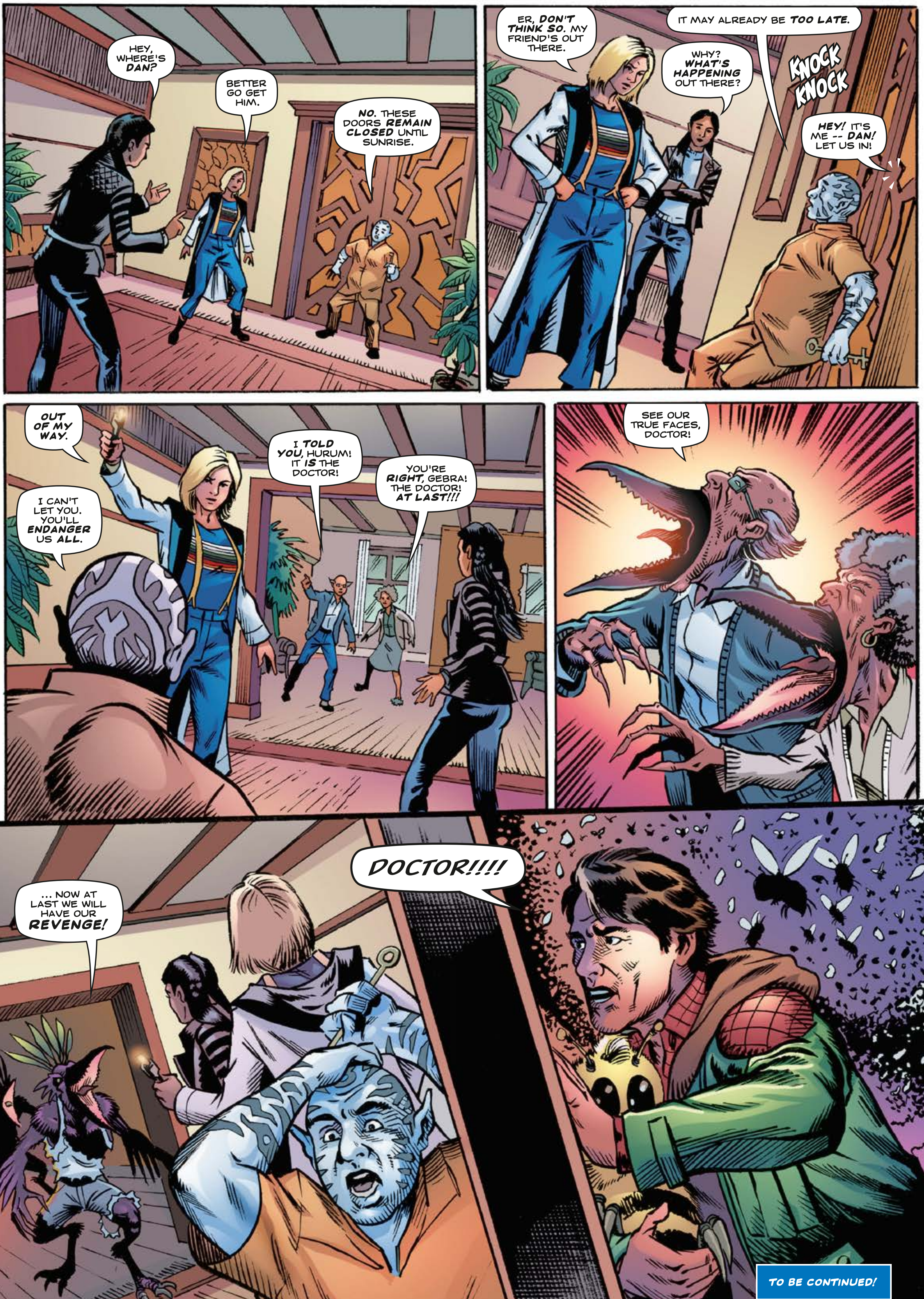
Story: JACQUELINE RAYNER Art: RUSS LEACH
Colour: MIKE SUMMERS Lettering: ROGER LANGRIDGE
Editors: MARCUS HEARN, ALAN BARNES & JASON QUINN


NO SUCH THING AS PERFECT. EVEN IN EDEN, THERE WAS A SERPENT...


THESE SMELL DIVINE.
THEY ARE CALLED HONEYGOLDS, AND -- NO!
JINPAR! WHAT'S WRONG?


SEE?
A PETAL...
FALLING...
QUICK! WE MUST RETURN TO THE HOUSE! NOW!
WHAT'S GOING ON?
NO TIME, NO TIME!
STOP!


WHAT...?
YES, YES, *DISGUISE*, BUT ALSO, AMBULATORY WHEELCHAIR-USERS EXIST, IT'S A THING. NOW *WHAT'S GOING ON?*
NO TIME TO EXPLAIN. *PLEASE!* WE *MUST GET INSIDE!*
ALL RIGHT. BUT *UNDER PROTEST*. COME ON, EVERYONE.
MWPT MWPT
MWPT MWPT
HEY, LITTLE GUY... YOU NEED SOME *HELP?*
YOU LOOK *HALF-STARVED*. AND I'VE *GOT NO FOOD*.
YOU'D BETTER *COME WITH ME. THE DOCTOR*'LL KNOW WHAT TO DO.


HEY, WHERE'S *DAN?*
BETTER GO GET HIM.
NO. THESE DOORS ***REMAIN CLOSED*** UNTIL SUNRISE.
ER, ***DON'T THINK SO.*** MY FRIEND'S OUT THERE.
WHY? ***WHAT'S HAPPENING*** OUT THERE?
IT MAY ALREADY BE ***TOO LATE.***
KNOCK KNOCK
HEY! IT'S ME -- ***DAN!*** LET US IN!
OUT OF MY WAY.
I CAN'T LET YOU. YOU'LL ***ENDANGER*** US ***ALL.***
I ***TOLD YOU,*** HURUM! IT ***IS*** THE DOCTOR!
YOU'RE ***RIGHT,*** GEBRA! THE DOCTOR! ***AT LAST!!!***
SEE OUR TRUE FACES, DOCTOR!
... NOW AT LAST WE WILL HAVE OUR ***REVENGE!***
DOCTOR!!!!
TO BE CONTINUED!

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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

The Zygon Invasion/ The Zygon Inversion

ALAN BARNES explores a 2015 two-parter full of contemporary resonance – and finds himself seeing double.

Very few *Doctor Who* episodes have made such an immediate impact as *The Zygon Inversion*. Specifically, very few *scenes* have made such an immediate impact as the lengthy showdown sequence set in UNIT's Black Archive, in which Peter Capaldi's Doctor presents the human military, represented by Jemma Redgrave's Kate Stewart, and the radicalised Zygon insurgency, represented by Jenna Coleman's Bonnie, with a dual dilemma. Two buttons, in two boxes: pressing one will effectively destroy all their opponents, but pressing the other will effectively destroy themselves. Are either or both prepared to risk it? What is it that Bonnie actually *wants?*

Cue the Doctor's big speech – fundamentally delivered in one continuous first take, with cutaways (a second take was recorded, but according to director Daniel Nettheim, speaking to **Doctor Who Magazine** in 2016, the scene was all based around Capaldi's "first brilliant performance"). When Bonnie's won her war, he asks, what will life be like? Will there be houses, and holidays, and violins?

The take isn't quite unbroken, because small sections were edited out. Originally, he continued: "Will there be money? Will people grow potatoes? Will there be enough potatoes? Do Zygons even like potatoes? Do they prefer beetroots? Is it going to be a land of vast beetroot forests? This paradise? Well?" The trouble is, he concludes, that Bonnie doesn't actually know what she wants...

That big scene was rewritten by showrunner Steven Moffat at a very late stage (hence his co-credit on the second episode) – diverging significantly from Peter Harness' readthrough script here. In the original, the Doctor continued, telling Bonnie that she didn't understand "what it's like to live with other people, how complicated it is... what it's like to be a person, how complicated and strange and contradictory that is – you have no imagination, no empathy, and you can't see beyond the end of your stolen little nose." Clara, her body copied by Bonnie, told her double that the destruction of their home world meant that the Zygons had to start again: "Nobody pretends it's ideal. But you can't have the life you want." At which point, Kate seized the opportunity to shoot Bonnie's Zygon guards – mortally wounding Bonnie when she went to press one of the buttons. "God, look what this turns you into!" wailed the Doctor. "There's another trap beyond that! Boxes within boxes within boxes within boxes. If it doesn't stop here, then there's another stage and then another stage and

Right: The Doctor (Peter Capaldi) delivers his show-stopping speech in *The Zygon Inversion* (2015).

Above right inset: Kate Stewart (Jemma Redgrave) weighs up pressing one of the buttons as Zygon guards hold Clara (Jenna Coleman).

another stage and another stage. I keep popping back and adding one every time I think of one." Whereupon, as in the final version, the Doctor wiped the memories of everyone in the Archive, as he had done 15 times before.

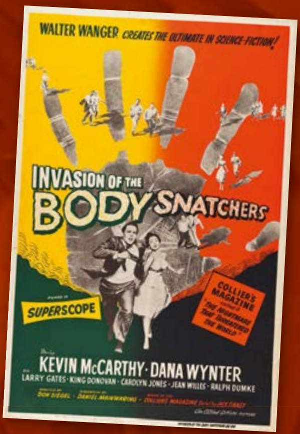
The crucial difference between the two is that in the final version, Kate, persuaded by the Doctor's argument, closes the lid of her box, and Bonnie realises that both boxes have been empty all along. So she survives, eventually replacing UNIT scientist Osgood's dead double as a guarantor of the resumed new human-Zygon peace. (Both of these Moffat twists were strongly endorsed by Harness in a 2020 lockdown 'Tweetalong' of the episodes.)

The use of the Osgood boxes, claimed *Metro*'s Tim Liew after transmission, was a "typically elegant Doctor-style resolution. They are no more than empty vessels that allow him to channel his preferred weapon: the power of words." Simon Brew of *denofgeek.com* noted how: "*Doctor Who* has just blasted a 45-minute lesson in tolerance, the state of the world, war and the futility of conflict straight into people's living rooms while *The X Factor* was on the other side." Cartoonist Nigel Auchterlouine, who sent up everything he remembered about each week's episode on *spleenal.blogspot.com*, concluded that week's strip with a besuited individual addressing a glittering showbiz crowd: "And the Bafta for best thing that's about some other thing goes to…"

Bonnie realises that both boxes have been empty all along.

Best thing that's about some other thing. As we'll see, *The Zygon Invasion* and *The Zygon Inversion* – their titles virtual duplicates of one another, wittily enough – make several references to the 1956 sci-fi movie *Invasion of the Body Snatchers* (and its 1978 remake). Famously, the original *Body Snatchers* has been interpreted as an allegorical response to the anti-communist panic in McCarthy-era America. The Zygon episodes' references to 'radicalisation', homelands' and overseas 'training camps' place them firmly in a similar tradition – science fiction that holds up a mirror to the present day.

If Bonnie's change of heart seems unlikely, it's worth remembering that it's only on the 16th occasion that she finally realises what's really going on; we presume the other 15 wouldn't have ended so happily. So *The Zygon Inversion* isn't quite so naïve as it might first appear – but if *Doctor Who* must reflect our reality back at us, then the least it can do is offer us *hope*.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Top: The Doctor uses his sonic shades to wipe the memories of everyone… except Bonnie.

Above inset: A US poster for the original *Invasion of the Bodysnatchers* (1956).

Left: Bonnie (Jenna Coleman) closes the blue box.

Essential INFO

▶▶ In the 50th anniversary adventure *The Day of the Doctor* (2013), the Tenth and Eleventh Doctors ended a dangerous human-Zygon stand-off by forcing both parties to negotiate the "most perfect" peace treaty ever after activating the memory filter in UNIT's Black Archive, so neither of the identical-looking parties knew which side they represented. The following year, showrunner Steven Moffat asked Peter Harness – writer of *Kill the Moon* (2014), which had explored a particularly knotty dilemma for humankind – to return to that precarious ceasefire.

▶▶ UNIT boss Kate Stewart and her techy support Osgood were required elements in Harness' early drafts – eventually known as *Invasion of the Zygons* and *Inversion of the Zygons*, until a late turnaround of their title constructions.

▶▶ Australian-born director Daniel Nettheim – whose uncle, David Nettheim, had appeared as Fedorin in *The Enemy of the World* (1967-68) – had worked on four episodes of the Antipodean *K9* spin-off series: *Sirens of Ceres*, *The Fall of the House of Gryffen*, *Dream-Eaters* and *Oroborus* (all 2010). Perhaps more significantly, he'd directed three episodes of the second series of the paranoid police thriller *Line of Duty* (2014), noted for its lengthy, dialogue-led interrogation scenes.

▶▶ The episodes were recorded over 26 days between Tuesday 15 May and Sunday 7 June 2015 – principally in the Cardiff area, with (among other locations) The Old Custom House on Bute Street providing the interiors of the UNIT safe house, Lydstep Flats on Lydstep Crescent doubling for Clara's building, and Allensbank Primary School on Llanishen Street turned into the Zygon command centre. Further afield, the Doctor and Osgood were seen to have parachuted onto Watchtower Bay in Barry. Further still, Tiscamanita and Antigua in Fuerteventura, on the Canary Islands, stood in for the town of Truth or Consequences in New Mexico.

Above from top: The Tenth and Eleventh Doctors (David Tennant and Matt Smith) in *The Day of the Doctor* (2013); writer Peter Harness; director Daniel Nettheim; Tiscamanita, in the Canary Islands.

THE ZYGON INVASION
FIRST BROADCAST: 31 October 2015

Once upon a time, there were three Doctors, two Osgoods and one peace treaty…

Right: The two Osgoods (Ingrid Oliver) record a video clip to be played in case of an emergency.

01m 05s Following flashbacks to *The Day of the Doctor* (2013), we cut to a recording of UNIT's science-advising Osgoods – one the original human, the other her Zygon duplicate (Ingrid Oliver) – outlining Operation Double, the covert operation that's enabled 20 million Zygons to live on Earth in human form. In lines cut from the finished programme, 'Osgood 2' (swathed in a Fourth Doctor-type scarf) described how this had been done "without the knowledge of any of Earth's authorities" (ie, political ones). "In most countries, what we've done would be considered treason," added the first Osgood. "At the very least, it's an alien invasion" – hence the episode's title.

The recording was made in case something went wrong, such as one or other of the Osgoods being killed… which, we know, is exactly what happened in *Death in Heaven* (2014). A clip of Missy (Michelle Gomez) vaporising Osgood inside Boat One – "Pop!" – was written into the script, but on screen we instead cut to one Osgood taking flowers to a grave marked 'MY SISTER'. This becomes even more poignant if we recall how, when they first met, the Zygon-Osgood had remarked on the "perfectly horrible memories" in the original's mind: "So jealous of your pretty sister…" Neither could have imagined that in time, at least one would come to regard the other as a sibling equivalent.

Cardiff's Cathays Cemetery was previously used as the location of Victorian governess Clara Oswin Oswald's memorial in *The Snowmen* (2012) – so it seems reasonable to presume that both characters were interred at the same *fictional* boneyard, too.

"At first I assumed we'd kill off one Osgood at the start of the Zygon story, but when I was writing *Death in Heaven*, I needed to find a way to establish Missy's evil credentials," showrunner Steven Moffat explained in **DWM** issue 494, "and the opportunity presented itself." What *The Fact of Fiction* would like to know, however, is this: was Missy already aware that by popping one of the Osgoods, she'd probably cause the human-Zygon ceasefire to unravel? Because it would have been absolutely in character to do so, and it wouldn't have interfered with her then-current plan for the Doctor.

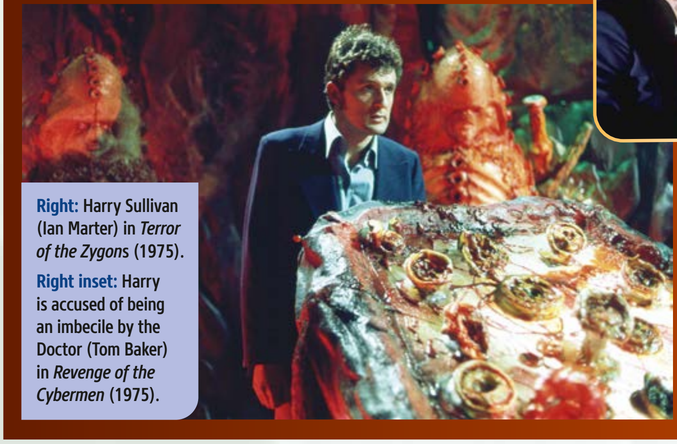
04m 12s After we hear how the Doctor left behind an object called the Osgood Box – a final sanction in the event of the human-Zygon deal breaking down – the TARDIS intercepts a message from Osgood, who's been captured by a Zygon in New Mexico: "NIGHTMARE SCENARIO." The Doctor is busy Jimi Hendrix-ing *Amazing Grace* on his guitar at the time – which, in a more traditional bagpipe-heavy arrangement, features in key scenes in the 1978 remake of *Invasion of the Body Snatchers* (see pages 60-61).

06m 01s Inside a UNIT safe house in South London (formerly a bank, according to stage directions), Kate Stewart is busy giving orders to her aide Jac (Jaye Griffiths) – a character created by Steven Moffat for season opener *The Magician's Apprentice* (2015), and inserted into the second draft. Prior to that, Jac's place was taken by two characters: Kate's deputy McGillop, played by Jonjo O'Neill in *The Day of the Doctor*, and Carol Bell, described as "a data technician in her late sixties" – presumably Corporal Bell, the UNIT staffer played by Fernanda Marlowe in *The Mind of Evil* and *The Claws of Axos* in 1971. (The character was forenamed Carol in Gary Russell's *Missing Adventures* novel *The Scales of Injustice*, 1996.)

The first version of this scene was set in UNIT's Tower of London HQ, with Kate passing by glass cells containing an Axon and "a depressed Cyberman" before speaking to her field commander abroad – originally based in Azerbaijan, not the fictional Turmezistan. That field commander wasn't Colonel Walsh (Rebecca Front), but a 50-something

IMBECILE MEET AGAIN?

The naval surgeon said to have developed the Zygon-killing nerve agent Z-67 at Porton Down can only be one-time TARDIS traveller Harry Sullivan – memorably described as "an imbecile" by the Fourth Doctor in *Revenge of the Cybermen* (1975), hence the Doctor's description of Z-67 as "the imbecile's gas".



Right: Harry Sullivan (Ian Marter) in *Terror of the Zygons* (1975).

Right inset: Harry is accused of being an imbecile by the Doctor (Tom Baker) in *Revenge of the Cybermen* (1975).

In *Mawdryn Undead* (1983), the retired Brigadier described how Harry was "last heard of doing something very hush-hush" at the notorious Ministry of Defence facility near Salisbury, originally established during the First World War as a chemical weapons lab. But can we *really* believe that bumbling Harry became a vivisector of aliens, let alone a developer of WMDs? True, Harry was himself duplicated in *Terror of the Zygons* (1975) – a traumatic experience that might explain an uncharacteristic antipathy towards the shape-changers – but in the *Sarah Jane Adventures* story *Death of the Doctor* (2010), his former TARDIS crewmate Sarah Jane Smith recalled how he'd later done "such good work with vaccines…"

No Zygons were seen to have been taken prisoner at the end of *Terror of the Zygons* – the majority were seen to be blown up after the Doctor set off their spaceship's self-destruct. So to the best of our knowledge, Harry couldn't have experimented on live specimens… which comes as some relief.

There's no evidence, however, that Sullivan's Gas ever actually existed; all Kate knows is that it was taken – "The formula, the lot" – by the Doctor. The strong possibility is that the Doctor and Harry simply concocted the idea of the gas, its credibility bolstered by Harry's Porton Down credentials, in order to help secure the Zygon ceasefire. Which, intriguingly, implies a meeting between Harry and at least one of the Tenth, Eleventh or Twelfth Doctors…

named General Bambera – presumably the upwardly promoted Brigadier Winifred Bambera, originally played by Angela Bruce in the 1999-set *Battlefield* (1989). (Shame she didn't make it to screen.)

Footage from Turmezistan shows Osgood captured by two Zygons – a shot that uses both of the two Zygon costumes used throughout, originally made for *The Day of the Doctor*.

07m 16s Meanwhile, the Doctor is meeting with disguised senior Zygons Claudette and Jemima (Cleopatra and Sasha Dickens) in a children's playground, warning them that a faction of their people has endangered the ceasefire... in a scene previously captioned as occurring in London's Brockwell Park (south of Brixton). In the event, the Canal Park playground in Cardiff's Butetown area was used again, the Tenth Doctor's TARDIS having materialised beside the same play equipment on which the Twelfth confers with the girls in *Army of Ghosts* (2006). Scenes for *The Parting of the Ways* (2005) and *New Earth* (2006) were shot on the adjoining tarmac, too – all supposedly part of the Powell Estate, home to former companion Rose Tyler. Therefore, Rose's residence borders Brockwell Park...

Kate calls the Doctor to tell him that the renegade faction has stolen the location of every Zygon on Earth. In the readthrough draft, the Doctor responded: "I'd hate to be you at appraisal time. Do UNIT even have appraisals?"

When two Zygons kidnap Claudette and Jemima, the Doctor chases after their van... then stops short and turns back to the TARDIS, grimacing. As well he might, because Peter Capaldi apparently tore the meniscus of his knee in the process, an injury that eventually required an operation.

09m 30s Returning to the block of flats where she lives, Clara (Jenna Coleman) is about to answer the Doctor's 127 missed phone calls when she runs into young Sandeep (Abhishek Singh), who says he can't find his parents. Sandeep reacts with distress when his mum (Samila Kularatne) and dad (Sanjay Kumar, uncredited) appear inside flat 52 – a scenario that appears to owe a little to the original *Invasion of the Body Snatchers*, in which young Jimmy Grimaldi (Bobby Clark) becomes hysterical, insisting that his mother isn't really his mother...

A little later, Clara ties her hair up as she exits number 52, with a camera tilt being employed as "a way of vaguely unsettling the audience, to make them think, subliminally, that things aren't on the level" – as director Daniel Nettheim attested in **DWM** 505.

12m 30s Later: the Doctor, Clara, Kate and Jac arrive at a secret Zygon base under a Dulwich school. En route, in dialogue lost from the readthrough draft, Kate complained that she hadn't had the resources to police the ceasefire: "We've always had to do things on a *tiny* budget. Do you know how many troops my Dad had? About six. And one of them was Sergeant Benton."

In lines cut from the finished programme, the Doctor described the part-organic Zygon command centre as "basically a big Citizen's Advice Bureau... Somewhere the Zygons can contact if there's a problem."

While titivating the command computer's fronds, the Doctor reminds Clara how he "snogged a Zygon once" – ie, Queen Elizabeth I, in *The Day of the Doctor*.

The Doctor relays information from various Zygon relocation sites, including news of "radicalisation" in Truth or Consequences. Subsequent shots of the Doctor's hands being swallowed by the "hacked" control panel were cut from the finished programme. "Would you mind stopping it eating my hands please?" he asked his colleagues. "I need my hands – I want to be able to play my guitar –" To which Clara responded: "Let it eat his hands." Eventually, Kate and Clara saved the Doctor by yanking a stalagmite from the control panel.

The Doctor, Clara, Kate and Jac arrive at a secret Zygon base under a Dulwich school.

14m 21s Jac receives a video showing the 'normalised' Claudette and Jemima being zapped into 'hairballs' – whereupon one of their kidnappers (voiced by Nicholas Briggs, uncredited in error) asserts that "All traitors will die. Truth or Consequences." In the readthrough draft, the Doctor found the two hairballs on the floor, and was directed to look down at them grimly.

Clara identifies Truth or Consequences as a town in New Mexico that was renamed "after a TV show, for a bet". Located south of Alberquerque and due west of Roswell, the former Hot Springs indeed adopted a new name on 31 March 1950 after Ralph Edwards, host of the CBS game show *Truth or Consequences*, promised to present an edition from any town that renamed itself thus.

16m 17s While world president the Doctor heads to Turmezistan to rescue Osgood in a new presidential plane (since the last one was destroyed in *Death in Heaven*), Kate prepares to go to Truth or Consequences, telling Clara how there was "an attempted Zygon invasion before, in the 70s, 80s" – depending, we presume, on the "dating protocol" mentioned in *The Day of the Doctor*.

17m 34s Returning to Clara's flats, Clara and Jac watch Sandeep's parents dragging a bundle into the lift... then follow them down, in a sequence that was heavily truncated in the edit. Originally, on returning home, Clara listened to an answerphone message from her "Aunty Vi", saying that Clara's dad didn't seem like himself. Strangely, though, "Aunt Violet" retracted her assertion in a second message, left ten hours later – again, recalling the inexplicable behaviour of various Santa Mira residents in the original *Body Snatchers* movie. (An undubbed version of this scene is one of four short deleted sequences presented in the *Complete Series Nine* DVD/Blu-ray set).

Manipulating secret organic controls in the lift, Clara and Jac descend into an underground tunnel – in reality the same Barry Gun Club tunnel previously featured in *The Doctor's Daughter* (2008) and *Flatline* (2014). →

Top: The Zygon renegades record the 'normalised' Claudette and Jemima being zapped into hairballs.

Above: UNIT boss Kate Stewart.

20m 41s Arriving at UNIT's Command Base in Turmezistan, the Doctor introduces himself to Colonel Walsh as 'Dr Funkenstein' – the latter being the title of a 1976 single by George Clinton's legendary Parliament, taken from the album *The Clones of Dr Funkenstein*. The eponymous Funkenstein, we're told, is "Swift lippin', ego trippin'" and (incredibly) "body snatchin'".

Peter Capaldi and Rebecca Front had previously played opposite one another as ferocious spin doctor and clueless politico in the final two series of the 'cringe comedy' *The Thick of It* (2009-12).

Disobeying Walsh's orders, drone operator Lisa (Jill Winternitz) aborts a strike on the Zygons' training camp when she sees her partner and child (we presume) waving at her. A couple of orderlies escorted Lisa away in a deleted scene. "Something's getting into the brains of my personnel," complained Walsh.

25m 52s Patching into police CCTV from the UNIT safe house, Jac confirms multiple reports of strange bundles being taken down lifts... and never returning. "There is something very wrong happening underneath London," she concludes. This scene was cut short in editing. Originally, Clara suggested it could have something to do with the old River Fleet: "It runs under my place. It runs under all those places." This isn't the first time that the Fleet has been used for nefarious activities – in *The Talons of Weng-Chiang* (1977), Magnus Greel's lair was accessed via the same waterway, situated beneath the Palace Theatre.

26m 11s Meanwhile, Kate has found Truth or Consequences deserted except for a cop named Norlander (Gretchen Egolf) – whose chest patch appears to display the green, white and red of the Mexican flag. But New Mexico isn't in Mexico – it's an American state!

In the sheriff's office, Kate studies crime reports relating to the Brits who emigrated to Truth or Consequences two years earlier – reports that give highly suspect (and highly British) addresses: Daniel Thornes of '72 Made Up Crescent' and Callum Derbyshire of '10 Fictional Close'. The 22-year-old Thornes was born on 21 December 1993, meaning the story must occur after that date in 2015, and the wall clock has stopped at 11:01 on 'THU 1' of an unknown month – the earliest possible being September 2016.

The Truth or Consequences back-story was detailed to a far greater degree in the first draft, which revealed that the Zygon immigrants had worn two familiar faces. 'Clyde Orson', now deceased, had taken on the form of Clara's likewise-dead boyfriend Danny Pink, last seen in *Death in Heaven*, and a local 'baby farmer' know as 'Blinovitch' was the double of stroppy Coal Hill School pupil Courtney Woods, last seen in *Kill the Moon* (2014). (The suggestion that Courtney would one day become a Blinovitch, of Limitation Effect fame, had been incorporated into a throwaway line in Peter Harness' script for *Kill the Moon*: see *The Fact of Fiction*, **DWM** 566.)

28m 19s Escorted by UNIT, the Doctor enters a Zygon-occupied village in Turmezistan, its distinctive buildings strongly resembling those of the town called Christmas on the planet Trenzalore in *The Time of the Doctor* (2013) – unsurprisingly, since the same military training ground near Sennybridge was used.

Walsh's deputy Hitchley (Todd Kramer) sees his Mom (sic: Karen Mann) exit the church, claiming to be a hostage. "Name of my favourite teddy bear," demands Hitchley – but the likely Zygon duplicate can't remember. In the readthrough draft, she could: it was 'Sox'.

Walsh watches as her gulled troops enter the church. A sequence in which she, too, was confronted by a family member duplicated from her memories – in this case, her son – was cut. "Mummy..." said the duplicate (played by James Bailey, whose entire contribution was eliminated). "You take one more step towards me, I'm gonna shoot," warned Walsh – before making good on her threat, declaring: "I'm a professional!"

Right: Osgood is chained up in a Turmezistan basement.

Osgood calls herself both human and Zygon. "Like a hybrid," muses the Doctor.

The Doctor recovers Osgood from beneath a trapdoor in the church... with her Zygon captor felled after Walsh's air strike begins.

34m 24s Clara and Jac bring troops to the tunnels beneath the lift... with a lengthy cross-continental phone conversation between Kate and the Doctor having been cut immediately beforehand. Here, Kate speculated that Truth or Consequences was where the Zygons' radicalisation began, and the Doctor told her that Turmezistan was where the same faction went to hone their new skills.

Flying home aboard the presidential plane, Osgood calls herself both human and Zygon. "Like a hybrid," muses the Doctor – in a late-added line referring to an ongoing mystery regarding an old Gallifreyan prophecy, first mentioned in *The Witch's Familiar* (2015).

Soon, the Doctor interrogates the captive Zygon... in a cut section, offering it a jelly baby from the metal case he produced in *Mummy on the Orient Express* (2014). In the first draft, the Zygon prisoner was 'Blinovitch' – ie, the duplicate Courtney.

Clara reveals another Clara inside one of the Zygon pods underground – the real Clara, realises Jac: "This is an ambush!"

Right: The Doctor interrogates a captured Zygon on a plane that's doomed to never land.

40m 25s After the duplicate Clara orders Zygons to kill the UNIT troops and Jac, we see a flashback to when the Claras were switched inside flat 52. In the readthrough draft, the duplicate Clara, rather horribly, vomited "a stream of goo" onto the real one – "until she's covered in a cocoon of the stuff..."

44m 21s After Norlander transforms into a Zygon, reportedly 'neutralising' Kate, the duplicate Clara calls the incoming plane from a clifftop while setting up a handheld rocket launcher collected from the UNIT safe house. Presuming Turmezistan to be somewhere in the Middle East, the Doctor's plane would most likely be approaching over the area of Dover... 75 miles or so from the UNIT house, meaning around an hour and a half must have passed while the duplicate rode Clara's motorbike there!

The headland scenes were recorded at Nell's Point on Barry Island – the precise location of the since-demolished holiday camp that stood in for the fictional Shangri-La in *Delta and the Bannermen* (1987).

Prior to editing, the voice of the pilot – presumably another Zygon copy – came over the plane's PA before the fake Clara called the Doctor, announcing: "High Commander reports UNIT forces in the UK neutralised." The Turmezistan trip had been a distraction, realised Osgood: "You've just been getting us out of the way."

44m 45s 'Clara' shoots a rocket at the plane... in a cliffhanger that was cut short in editing. The original intention was for the missile to explode nearby, causing the plane to bank sharply. Then, after a flashback to the destruction of UNIT, and the duplicate regarding the real Clara in her pod, the duplicate loaded up another missile and fired it – her trigger finger trembling momentarily. The plane exploded. Satisfied, the duplicate looked at her reflection in the wing mirror of Clara's bike, asking: "What did you think of that – Clara Oswald?" (End of episode.)

Right: Bonnie TWOCs Clara's bike to reach the clifftop.

ROGUE NATION

Entitled *Truth or Consequences*, Peter Harness' first draft of the second episode bore no resemblance to the eventual *Zygon Inversion*. Spanning a two-year period from the destruction of the Doctor's plane, it began with three Doctors emerging from the TARDIS when it materialised on the beach. But which was the real Doctor, and which were Zygon duplicates?

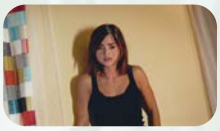
With all of London shrouded in a strange fog, it became clear that the Zygons had occupied Britain. One of the Doctors travelled back in time with Osgood, to discover what had happened to cause the Zygons in Truth or Consequences to become radicalised. 'Bonnie J Carter', it transpired, had been Clara's double all along, copied two years earlier.

Meanwhile, Kate was in the White House, being accused of treason against the planet by the female US President – who planned to send a peacekeeping force to liberate the UK, now 'Zygonistan'. Telling Bonnie she'd been manipulated by her shady human allies – who planned to kill the occupying Zygons with Z-67 gas, leaving the UK to themselves – the real Doctor transported Bonnie, plus the entire UN Security Council (!), to a desert island, where they spent two years negotiating a peace.

Far left: The Doctor didn't use a parachute in the original version of the second episode.
Left: Bonnie's first rocket shoots past the presidential plane.

THE ZYGON INVERSION
FIRST BROADCAST: 7 November 2015

Clara wakes in her flat... to hear the Doctor addressing her duplicate over the TV screen.



02m 54s "Dream checks," mutters Clara, and discovers her newspaper is full of gibberish – having learned how to ascertain the verisimilitude of possibly unreal states after encountering the Kantrofarri, or Dream Crabs, in *Last Christmas* (2014).

When the TV screen switches to the duplicate's POV of the Doctor's incoming plane, Clara tries to throw her aim off – but the second rocket hits, and the plane explodes (cue opening titles).

Originally, the action ran on, now with Clara responding to the duplicate via the motorbike's wing mirror: "You're in my head. I'm in your head. You think you've got me. But I've got you... which I'm guessing is your nightmare scenario" (the intended cue for the opening titles – repeating the phrase that led in to the previous episode's titles).

05m 17s Later, Clara's duplicate follows shabby Etoine (Nicholas Asbury) to the Fleet Estate Centre, somewhere in London's 'Zygonistan' district – as it was named in stage directions. (Later, cut dialogue confirmed that the estate's name indicated its proximity to an entrance to the underground River Fleet.) The Maelfa Shopping Centre in Llanedeyrn, north of Cardiff, stood in for the estate plaza – with its underpass approach recognisable from its prior appearances in *Love & Monsters* (2006) and *The Sound of Drums* (2007).

In the readthrough draft, Clara's double watched Etoine from one of the swings in the Brockwell Park playground. Then, on entering his flat, Etoine booted up a damaged laptop, pressed the noticeably worn Z button repeatedly... and recoiled as Zygon gloop seeped out from around it.

07m 47s While the duplicate forces Etoine to part-revert to Zygon form, the Doctor and Osgood stagger to their feet on the beach that they parachuted to. But it must have taken Clara's double 90 minutes or so to bike back to London in order to menace Etoine – so why isn't the beach, awash with plane debris, now buzzing with emergency services? (Have the Zygons also taken over the coastguard, and air traffic control?)

The Doctor shrugs off his union flag parachute... very like the one previously issued to Roger Moore's James Bond in the pre-credits sequence of *The Spy Who Loved Me* (1977).

Osgood's specs are broken, so the Doctor lends her his sonic shades... prompting her to exclaim "Whoa!" when she sees his browser history. But what, exactly, does that history contain? According to Ingrid Oliver, interviewed for the official site: "Lots of cats playing piano. The Doctor loves a cat playing a piano."

11m 05s Clara having forced her duplicate to unconsciously text a message to →

Right: Clara flanked by her Zygon escorts.

Below: Etoine (Nicholas Asbury) is forcibly turned back into a Zygon.

→ the Doctor – "I'm awake" – the double returns to the UNIT house in search of the Osgood box, where the real Clara is glimpsed in a mirror as the copy passes by. In the readthrough draft, the dupe saw her reflection stick her tongue out, then watched the word 'NIGHTMARE', written in lipstick, appear on the glass. So the copy smashed the mirror with a punch...

She collects a laptop from inside a safe hidden behind a portrait of the First Doctor (originally, a portrait of Osgood's father, Osgood – as played by Alec Linstead in *The Dæmons*, 1971). We learn that the combination to open the safe was revealed by Osgood under interrogation, so it's not clear why the duplicate didn't try to open it when she picked up the rocket launcher earlier – but perhaps destroying the Doctor was the greater priority?

13m 31s When the Doctor calls, the duplicate objects to being called 'Zygella' (after TV chef Nigella Lawson, of course): "My name's Bonnie." Why 'Bonnie'? In the first draft, Bonnie Carter was the name given to Norlander's police colleague (and Clara's double) – an immigrant to Truth or Consequences two years before, who'd departed the town with the other radicalised Zygons.

15m 12s While the Doctor and Osgood head to where Bonnie texted them from, a video posted by Bonnie, showing the part-transformed Etoine marauding through the estate, has made a BBC news bulletin. Originally, the news sequence had newsreader Azi Kashani (Shanaya Rafaat, uncredited) describe how the video, dismissed as a fake by the Home Office, had gone viral on Twitter.

Threatening to kill Clara in her pod, Bonnie learns that the Osgood box is in UNIT's Black Archive – and that it can be used to transmit a signal that will unmask every Zygon on the planet for up to an hour.

21m 36s Meanwhile, the Doctor and Osgood enter the darkened Fleet Centre in search of Etoine. In the readthrough draft, the Doctor produced a large, long torch from his pocket, handing it to Osgood; he then pulled *another* long, large torch out of the same pocket for himself! Proceeding through the shopping centre, he asked if Osgood had a family, or a boyfriend, to which she replied: "You kind of give up on dating if you have anything to do with UNIT." (Groan.)

Having previously described himself as both 'Dr John Disco', 'Dr Funkenstein' and 'Dr Puntastic', the Doctor now claims his name is 'Basil'. During a lockdown Tweetalong of the episodes, Peter Harness said that this was intentional: "Love it that the Doctor keeps changing his name in this one. All about shifting identities. It's a theme!"

24m 43s The Doctor and Osgood have followed the still-transforming Etoine into a supermarket... but he zaps himself into a hairball, thinking his life on Earth has been taken away.

Etoine's demise was very different in the readthrough draft. Originally, he fended off the Doctor, whom he believed to be from Truth or Consequences, with an electric bolt – then grabbed hold of Osgood, dragging her away to an upper level of the shopping centre. Giving chase, the Doctor was confronted by two Osgoods, one of whom charged at the other. (It's not clear, however, why the forcibly unmasked Etoine would have now been able to take Osgood's form.) As the Osgoods fought, one them toppled over a safety barrier, landing dead on the ground below. The surviving Osgood insisted that she wasn't Etoine, since she knew what TARDIS stood for...

> **Bonnie threatens to kill Clara, who's been removed from her Zygon pod.**

Next, the Doctor and Osgood are met by Kate, newly returned from Truth or Consequences, plus two UNIT troopers – actually Zygons. Shots of their group arriving in the tunnels via the lift from Clara's building were cut from the finished programme. "Well, as sewers go, it's not so bad," said the Doctor (in a shot viewable on the DVD/Blu-ray). "I'm glad I'm a goodie. 'Cos if you're a baddie you have to hang about in such smelly places."

27m 08s Meanwhile, Bonnie watches as two more disguised Zygons escort Clara, in her pod, into the Black Archive. There, she discovers two Osgood boxes, one red, one blue... laid out on a table in front of a case containing the head of a Mire warrior from *The Girl Who Died*, three episodes earlier (evidence of an unseen set-to with UNIT, perhaps?).

Ominously, Kate has a Zygon communicator. Speaking to the Doctor, Bonnie threatens to kill Clara, who's been removed from her pod. In a cut exchange, Clara admired Bonnie's backside (ie, her own). Each Osgood box contains two buttons – one labelled TRUTH, the other CONSEQUENCES. Which rather implies that the boxes were set in place *after* the Doctor learned that the renegade faction came from the town of Truth and Consequences... but when, exactly?

28m 50s Kate shoots her Zygon escorts, revealing that she gave the transformed Norlander "five rounds rapid" – just as her father once ordered for the living statue Bok in *The Dæmons*.

This resolution differed from the first draft, in which 'Norlander' had led Kate to

the creepy Blinovitch house, then shoved her into a room to be bitten by foot-long caterpillar-like creatures – newly hatched Zygons, presumably. Then, in the second episode, Kate was rescued by US Marines.

The Doctor, Osgood and Kate head for the Archive. Here, a second news-studio sequence was dropped from the readthrough script. On a "FOX NEWS style channel", Bonnie's Etoine clip was followed by footage of violent public disorder, with female US newscaster 'Charlie' claiming: "England erupts in riots and civil unrest as aliens are seemingly unmasked on the streets of London." Charlie's "truculent-looking" guest 'Geoff' agreed that the aliens might be found anywhere: "I have no wish to spread alarm, but – I believe there are whole alien *countries*. Perhaps even continents. And we're going to have to consider very carefully and in a very measured way how the hell we're gonna kill em [sic]."

In the Archive, the Doctor describes how pressing one of the buttons in the red box will give Kate a 50-50 chance of either releasing a Zygon-killing gas into the atmosphere, or detonating a nuke under London; with the blue, Bonnie might either unmask every Zygon in the world, or cause them to remain human forever.

34m 58s Opportunity knocks for the Doctor when he gives first Bonnie ("Bonnie, sweetheart!") then Kate his impersonation of 1960s-70s light entertainment host Hughie Green – "and I mean that most sincerely." (This was Peter Capaldi's own, unscripted input.)

When Bonnie realises that both boxes are empty – "just buttons" – the Doctor activates the Archive's memory filter for the 16th time; Kate's recall is erased, but Bonnie's is retained. So *when*, precisely – to on-screen minutes and seconds – did this 16th showdown commence?

The Doctor tells Bonnie how, once, he nearly used another button to wipe out all of his own kind – recalling the War Doctor hovering over 'The Moment' in *The Day of the Doctor*, of course.

Soon: the reformed Bonnie uses the command polyp to inform all Zygons that the ceasefire had been restored – a job undertaken by two little girls named Erica and Armina in the readthrough draft.

42m 19s Back in Brockwell Park, Osgood turns down the Doctor's offer to travel with him in the TARDIS. In a cut section, he promised to have her back a second after she left. Knowing that he'd said that to other people before, Osgood asked how many had actually got back the second after they left. "Well, there's a first time for everything," he replied.

Next, the Doctor asks again if Osgood is human or Zygon. In DWM 481, published after *Death in Heaven* was screened, Steven Moffat was entirely explicit when reader Josh Bullin wanted to know which of the Osgoods had died: "If that had been a Zygon, she wouldn't have been killed so easily." In which case – the ceasefire is now maintained by two Zygons, since Bonnie reappears as Osgood, wearing Seventh Doctor cosplay. (Bonnie doesn't necessarily know if Osgood's human or Zygon, though...)

45m 00s The TARDIS dematerialises, and Osgood and Bonnie head off to defend the Earth. In the readthrough version, the one Osgood departed... unaware that a mysterious man was sitting on a swing in the playground, watching her. An allusion, perhaps, to Robert Duvall's uncredited cameo as a sinister priest on a swing at the beginning of 1978's *Body Snatchers* remake?

Neither Osgood (nor Bonnie) has since returned on TV, but an Osgood would be said to be involved when UNIT swooped to shut down the Harmony Shoal corporation in *The Return of Doctor Mysterio* (2016), and Kate Stewart would call one in 2017 prior to 'going dark' in *Survivors of the Flux* (2021). The post-*Inversion* Osgoods have featured in the Titan comic strip line, and Ingrid Oliver has played Osgood or Bonnie (or both) in Big Finish audio releases, including *Narcissus* in *The Eighth of March* anthology (2019) and *Field Trip* in *The Twelfth Doctor Chronicles* collection (2020). Osgood and Bonnie were seen communicating with the Thirteenth Doctor in the Peter Harness-authored lockdown webcast *The Zygon Isolation* (2020), and Oliver again reprised the role(s) in the podcast serial *Redacted* (2022). **DWM**

Top: Using the command polyp, Bonnie calls off the Zygon invasion.

Left: Bonnie's hand hovers over 'TRUTH' or 'CONSEQUENCES'.

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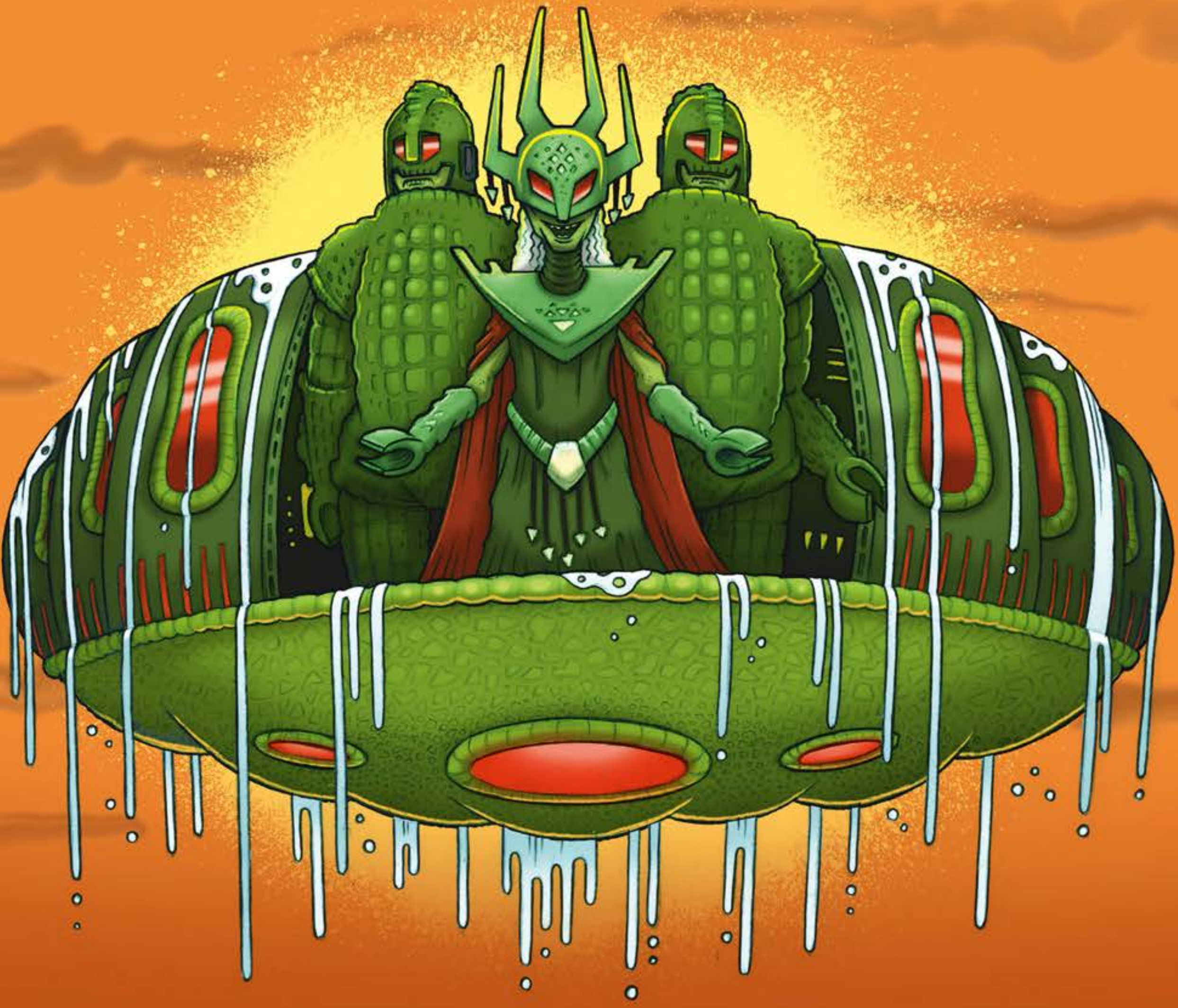

Audio Frequencies

Reviewed this issue

- ***The Second Doctor Adventures: Beyond War Games***
Featuring The Second Doctor
RRP £19.99 (CD), £16.99 (digital)
- ***UNIT: Brave New World – Seabird One***
Featuring Brigadier Winifred Bambera
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- ***The Audio Novels: Emancipation of the Daleks***
Featuring The Twelfth Doctor and Bill
RRP £17.99 (digital only)

Available from bigfinish.com

At the end of 1969's epic *The War Games*, the Time Lords sentenced Patrick Troughton's Second Doctor to exile on Earth, with his appearance forcibly changed. In which case, what was he doing in 1983's *The Five Doctors* – visibly older but still the same man, openly referencing how the Time Lords had erased the memories of his companions Jamie and Zoe at the same time? And how did he come to appear in 1985's *The Two Doctors* – older still, and discussing the Time Lords with Jamie, who shouldn't have known who they were? Let's not even start on those post-trial *TV Comic* serials from 1969, with the Second Doctor confined to London...

In the first of Big Finish's rather directly titled *Beyond War Games* sets, we discover just what the 'cosmic hobo' got up to when we weren't looking.

Fresh from his fiery baptism in February's *The Annihilators*, Michael Troughton arrives fully equipped to tackle his father's most famous creation in Mark Wright and Nicholas Briggs' *The Final Beginning*. Full of impish charm, his handling is spot-on, full of bon mots (especially in a delightful bit about a cheese roll).

With Troughton Jr having already proved himself, it's the format that needs testing. To do this, Wright and Briggs place the Doctor and a small supporting cast in a swirling soup of rolling mists and eerie echoes – a sort of limbo-land, filled with much promise but little substance. Briggs' Daleks certainly sound scary enough – terrifying, in fact – but they have little impact on the narrative. The same goes for Anna-Maria Nabirye and Tim Treloar's wandering survivors, although praise must go to the latter, who plays the audio Third Doctor, for managing to hide his peculiarly Pertwee-esque twang inside a thoroughly different persona. Elsewhere, Emma Noakes makes a sincere effort to carve a fresh path between any number of manipulative malefactors for the unknowable Raven. Not all of her choices work, but when they do, they're spine-tingling.

FULL CAST AUDIO DRAMA STARRING MICHAEL TROUGHTON
BBC
DOCTOR WHO
THE SECOND DOCTOR ADVENTURES
BEYOND WAR GAMES
FEATURING JON CULSHAW, KATY MANNING AND TIM TRELOAR WITH NICHOLAS BRIGGS AS THE DALEKS

Towards the end of its brief runtime (ironically), *The Final Beginning* finds its feet in the blasted remains of Skaro's central citadel, the setting for the denouement of 1967's *The Evil of the Daleks* – an event Big Finish is keen to establish as the keystone of the Second Doctor's era. It's genuinely affecting having the Doctor wander around the devastation he himself caused, although his ruminations might hold more weight if similar ideas hadn't been explored as recently as April in the latest set of Second Doctor *Companion Chronicles,* and to arguably greater effect. Co-author Nicholas Briggs manages to make an impact with only a few garbled lines as the deranged Celestine, and together with the atmospheric surroundings we finally have something we can latch onto. It's a pity, therefore, that *The Final Beginning* grinds to a halt at this precise juncture. In a regular four-parter, we could have overlooked all the fuzzy establishing material and got stuck into another two episodes of the good stuff. There again, to clamour for more is hardly a criticism.

Our loudest gasps must be reserved for Katy Manning as Lady Zelanda.

By the time we begin Andrew Smith's *Wrath of the Ice Warriors*, we've settled into a definite groove. Readers of a certain age may remember the BBC's 1981 sci-fi/horror hybrid *The Nightmare Man*, scripted by Robert Holmes and stuffed to the gills with *Who* alumni both in front of and behind the camera, to the point where it almost seemed like the Doctor might stroll into view at any moment. Well, the first half of Smith's script plonks the Doctor in the middle of an isolated Scottish village, beset by the rampages of a desperate pilot separated from his futuristic vehicle – does that sound familiar? Mark Elstob shines as the towering Skaar, as well as a brace of frightened locals who are as distinct from each other as they are from the stranded Martian. He's backed up by a sympathetic performance from Lucy Goldie as local girl Sheena, and it's through her interactions with the Doctor that we learn that Troughton is just as adept at the character's quiet, reflective side as he is at flippant tomfoolery.

As our heroes take a dive under the ocean, Jon Culshaw turns up to assure us that his impeccable Brigadier is a splendid match for this particular Second Doctor – their rapport is both immediate and electric. Our loudest gasps must be reserved, however, for Katy Manning as Lady Zelanda, completely unrecognisable in the guise of reptilian royalty (as depicted opposite). Deep-throated and croaky as a crocodile, she sibilates with seduction and crackles with cruelty, captivating us entirely and banishing any memory of the bubbly Jo Grant. These undersea sequences turn our wind-blown mystery into a thrilling action movie, with flooded rooms and aquatic explosions, but it's not long before the whole thing comes a little loose at the hinges.

With a well-seeded resolution that attentive listeners will have spotted from the very start, *Wrath* looks set to wrap itself up in a very satisfying manner. Sadly, the leap from Highland hills, to secret submarine, then to the crimson plains of the Red Planet for an all-out space battle is a stretch too far. The spectacle of two dozen UNIT personnel charging around in conveniently available pressure suits may well suggest an appealing, *Flash Gordon*-esque tableau, but in practice it feels unnecessary and even a little bit silly. In a piece set on and centred around Mars, this might have made for a fine finale, but after three episodes of tight, character-driven plotting it comes as a bizarre left turn.

What *Beyond War Games* shows us, then, is that Michael Troughton is an utterly authentic Second Doctor who can create vital new relationships as well as resurrecting old ones with equal aplomb, and that the format is capable of functioning in pretty much any environment it chooses. Just maybe not all at once.

Thirty-three years after we first met her in 1989's *Battlefield*, and a further 11 years after a brief reappearance in Big Finish's own *Animal,* Angela Bruce's firebrand UNIT Brigadier Winifred Bambera now gets the spin-off she richly deserves. Split into three chapters, *Seabird One* is the first of what we can only hope will be several series of *UNIT: Brave New World,* featuring Bambera and her crack team tackling all manner of strange →

Top right: Katy Manning (Lady Zelanda) with director Nicholas Briggs.

Above inset: Tim Treloar (Silas) and Anna-Maria Nabirye (Catrona).

Left: Mark Elstob (Skaar) and Jon Culshaw (Brigadier Lethbridge-Stewart).

→ goings-on around the turn of the millennium.

A FULL CAST AUDIO DRAMA starring ANGELA BRUCE, ALEX JORDAN and YEMISI OYINLOYE
BBC DOCTOR WHO
UNIT
BRAVE NEW WORLD
SEABIRD ONE

Right: Yemisi Oyinloye (Dr Louise Rix), Angela Bruce (Brigadier Bambera) and Alex Jordan (Sergeant Savarin).

It falls to Robert Valentine's opener, *Rogue State*, to assemble most of the components of this fresh endeavour, with just enough story to differentiate it from a pre-credits text crawl. Bruce inhabits her sarcastic soldier with the same delicious cynicism that made her a hit the first time around – no mean feat after three decades. Just to hear her drawling catchphrase – "Shame!" – is enough to make you wonder why they didn't make that the overall title.

Alex Jordan's wry Savarin is a worthy replacement for *Battlefield*'s dearly departed Sgt Zbrigniev, initiating a welcome, familiar chemistry, and Bambera's dealings with her boss, Lydia Kingsley (Liz Sutherland-Lim), hint at a fuller life outside the military, which is both intriguing and enlightening. The ensuing shenanigans with some Russian villains and a pack of ill-defined monsters seem thin by comparison – similar to some of the more roughly sketched elements of *The Final Beginning* – but it nevertheless achieves its aim of bringing the band back together (or rather, starting a new one) in lively fashion.

> **Angela Bruce fills Bambera with the same delicious cynicism that made her a hit over 30 years ago.**

Alison Winters' second instalment, *Time Flies*, bravely takes on Hollywood by pinching *Jurassic World: Dominion*'s 'killer insect' plot and doing it ten times better, with some real science to bolster the fiction. Alex Jordan finds his feet as the comic relief to Bambera's weary warrior, and Yemisi Oyinloye's Dr Louise Rix completes the central trio, full of youthful energy. Special mention must also be made of Borna Matosic's mournful instrumental cues, which hold the whole thing together and set the seal on a classy, filmic production.

Following in *Doctor Who*'s grandest traditions, *Time Flies* actually manages to make caterpillars frightening in a way that we haven't seen since 1973's *The Green Death*. These images are so creepy and crawly that we can forgive the unintentionally hilarious scene where our team frantically will a swarm of bees to pollinate a certain flower, complete with urgent 'danger' music, like a big-screen remake of *Springwatch* with Sylvester Stallone as a gun-toting entomologist.

Rounding the set off in spooky style is Alfie Shaw's *Dark Side of the Moon* – the best of the lot. After the sci-fi shenanigans of *Time Flies, Moon* veers into Bambera's dreaded "woo-woo" supernatural territory, with a striking opening vignette that piques our curiosity from the off. Dr Rix comes to the fore as the emotional centre of the piece, and her interactions with Bambera and Savarin serve as the final cementing of their nascent partnership, as well as showcasing a tender side to all of them. Meanwhile, BF regular Tracy Wiles elicits our sympathy as well as our suspicion as disembodied astronaut Helen McNamara, keeping us guessing right until the very end (and even beyond).

With a tantalising concept and some palpably high stakes, *Moon* bounces along on top of Matosic's gorgeous orchestration towards a tense climax; if there were an audio equivalent of watching through the gaps in one's fingers, you may find yourself doing it. With a closing flourish, Shaw completes that trickiest of manoeuvres – namely, providing a fulfilling conclusion that also acts as an audacious cliffhanger for whatever comes next, leaving us dizzy with joy and expectation. **DWM**

Emancipation of the Daleks

BBC
DOCTOR WHO
THE AUDIO NOVELS
EMANCIPATION OF THE DALEKS

At a whopping six hours, Jonathan Morris' audio novel *Emancipation of the Daleks* can afford the luxury of multiple world-building and sundry time trips into the bargain. There's not much poetry in the prose, but this is made up for by reams of thickly descriptive passages that fully transport the listener into a post-apocalyptic alternative Earth via all the attendant sights, sounds and smells. In keeping with Big Finish's ongoing efforts to utilise Terry Nation's iconic aliens in more innovative ways, *Emancipation* duly presents us with yet another fascinating take on the screeching cyborgs, even if it's abandoned fairly quickly in favour of more routine menacing.

Undoubtedly, the area in which *Emancipation* sits strongest is in its thoughtful depiction of not one, not two, but *three* versions of companion Bill Potts, and their particular connection to the Twelfth Doctor – successfully conjuring up and even further embellishing one of the show's most underrated partnerships.

All of this is greatly enhanced by Dan Starkey's masterful narration, and his outstanding mimicry of both Peter Capaldi's Doctor and Pearl Mackie's Bill. Sundry ancillary personnel are also brought to life with immense skill. A true celebration of an era.

Left: Student Bill Potts (Pearl Mackie) with her tutor, the Doctor (Peter Capaldi).

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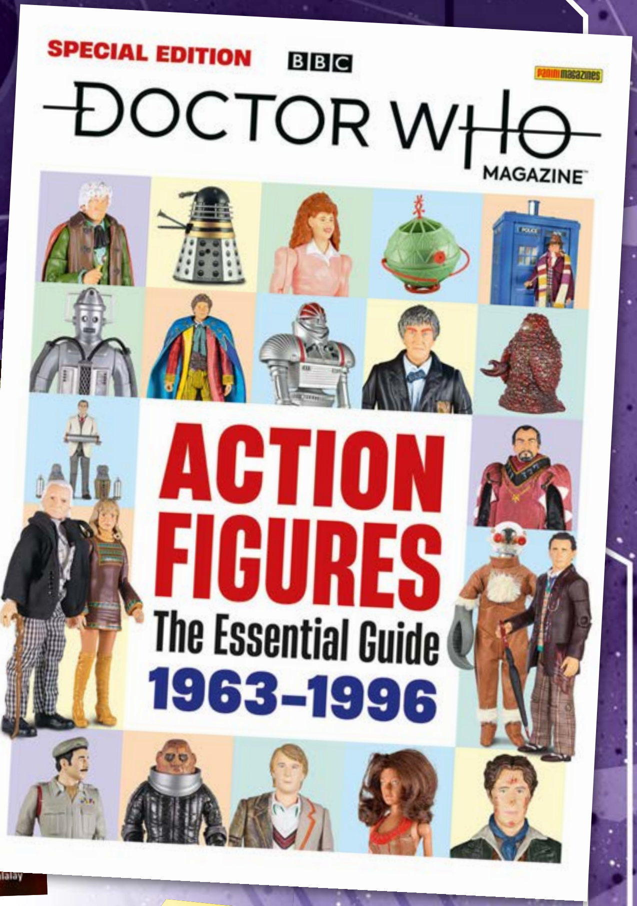
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Redacted

BBC
POLICE BOX
DOCTOR WHO
REDACTED

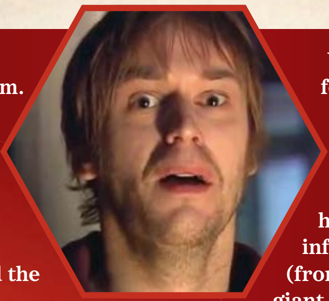
Podcast drama

Featuring The Thirteenth Doctor, Rani Chandra, Madame Vastra, Petronella Osgood and others
Lead writer Juno Dawson
BBC Sounds

With the Doctor on the sidelines, three new characters take centre stage in BBC Sounds' ten-part audio drama, *Doctor Who: Redacted*. Cleo, Abby and Shawna make *The Blue Box Files*, a podcast dedicated to conspiracy theories, many of them involving a mysterious blue box. But they're about to discover the truth behind those theories, and just how dangerous they can be.

The premise of *Redacted* invites instant comparisons to *Love & Monsters* (2006), and the LINDA group's investigations into the Doctor, but while *Love & Monsters* was an intimate, low-stakes television episode, the *Blue Box Files* team are caught up in an epic, sprawling adventure.

Earth is under threat: more and more people are disappearing, and those left behind forget them. Soon enough, everyone on the planet will be gone. There's a neat twist in store but it remains a pretty straightforward plot. What elevates it is the journey we're taken on and the characters we travel with.



The story opens with a podcast-within-a-podcast, and Cleo (Charlie Craggs), Abby (Lois Chimimba) and Shawna (Holly Quin-Ankrah) spring to life within moments. Not only is each one a vibrant portrayal, in both writing and performance, but the chemistry between them is instant and endearing. I want to hang out with these women. As a podcaster myself, the behind-the-scenes banter and easy camaraderie of *The Blue Box Files* feels spot-on, and I cheered on hearing Abby's accent: another Scottish woman who podcasts about the Doctor!

> Peppered throughout the story are cameos from old characters.

In the lead is Cleo Proctor, a trans woman who hails from the Powell Estate, once home to Rose Tyler. An effortless scene-stealer with buckets of charisma, it's difficult to believe Cleo is Charlie Craggs' first acting role. It's fantastic to see *Doctor Who* expanding its representation, and the way Cleo's life experiences affect her choices and reactions offers a fresh perspective.

While *Redacted* pushes forward by putting three queer women at the heart of the story, it's also a celebration of the past. The trio's investigations have led them to uncover information on the Adipose (from *Partners in Crime*, 2008), giant maggots in Wales (from *The Green Death*, 1973) and Yeti in the London Underground (from *The Web of Fear*, 1968). Peppered throughout the story are cameos from old characters, and nuggets of information about what's happened to them. There's a particularly moving moment when the Silurian Madame Vastra (Doon Mackichan), alive and well in modern London, mentions her wife Jenny, now long dead. The fate of Larry Nightingale (Finlay Robertson) from 2008's *Blink* leads to a deliciously spine-chilling scene in Glasgow's Necropolis. The Gothic imagery of Weeping Angels prowling the beautiful Victorian cemetery is brilliantly evoked in both script and soundscape.

The format itself – 20-minute episodes, released once a week – harks back to the earliest years of the show. With a mini-adventure each episode, there's a bit of the vibe of 1964's *The Keys of Marinus*, but *Redacted* is serialised *Doctor Who* for the modern era. It's fast-paced and puts characterisation front and centre. Between the length and format, this is a new form of *Doctor Who* storytelling, one that feels fresh and exciting. It'll be a tremendous shame if we don't get more stories told as audio serials.

In the end, *Redacted* is about the love and friendship between Cleo, Abby and Shawna. It's about forgiveness and empathy. It's fiercely kind and unapologetically fun. This is the sort of *Doctor Who* story that leaves you breathlessly delighted and more than a little optimistic.

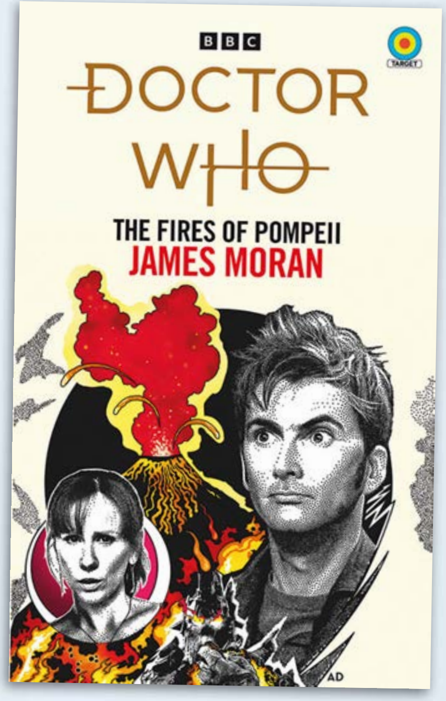
Hopefully, this won't be the last we hear of the *Blue Box Files* crew. **LIZBETH MYLES**

Top right: *Redacted*'s lead cast members – Holly Quin-Ankrah (playing Shawna Thompson), Charlie Craggs (Cleo Proctor) and Lois Chimimba (Abby McPhail).

Above inset: Larry Nightingale (Finlay Robertson) in *Blink* (2008).

Right: A Weeping Angel from *Village of the Angels* (2021).

The Fires of Pompeii



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Featuring The Tenth Doctor and Donna
BBC Books £7.99

For those looking forward to David Tennant and Catherine Tate returning to *Doctor Who* next year, this adaptation of *The Fires of Pompeii* offers a refresher. When our heroes arrive in what the Doctor claims to be ancient Rome, they are peak Doctor/Donna.

"Soak up all that past-y goodness," says the Doctor. "Ooh past-y. Pasty. Now I'm hungry. Is that a mango? Have they discovered mangoes yet?" And Donna is all: "You in a toga? It'd be like a cape on a broomstick. A sail wrapped around a ship's mast. A big top circus tent that's come loose at the bottom..." They go on like that for quite some pages, giddy with excitement at Donna experiencing history in the flesh for the first time.

Of course, they're not in Rome. They're in Pompeii the day before Mount Vesuvius is due to erupt. The Doctor is keen to leave, so as not to disrupt a fixed point in time. Donna wants to tell everyone to run.

Talk of "the fabric of time and space" and "the tapestry of history" prompts Donna to wonder what all the textile metaphors are about. These phrases are such well-worn clichés, I don't think I ever noticed that before. The Doctor starts saying something about a literal blanket of stars before, once again, distracting himself mid-sentence.

> The book does an excellent job of making the soothsayer-in-chief a hateful villain.

Unlike some other recent novelisations – such as last year's *Dalek* and *The Crimson Horror,* and this month's *The Eaters of Light* – this book doesn't offer much in the way of scenes not seen on TV. And, perhaps because it's being presented out of context, certain elements have been excised. Donna isn't told that "There's something on your back" – presumably because it would be weird to leave that plot thread dangling, and weirder still to interrupt the narrative to explain how it related to *Turn Left* (2008). Author James Moran does touch on the fact that the Twelfth Doctor would later adopt the face of Roman trader Caecilius (as both were played by Peter Capaldi) – but, quite rightly, he doesn't make a big thing of it.

Instead of foreshadowing the arrival of the backseat-driving Time Beetle in *Turn Left*, the prophecies of Lucius Petrus Dextrus serve to show the city augur in a bad light. A vile snob, he belittles Donna's old life, and later in the book is revealed to be a bitter underachiever who resents authority. Without the benefit of actor Phil Davis, an expert at playing undiluted nastiness, the book nevertheless does an excellent job of making the soothsayer-in-chief a hateful villain.

With the publication of *The Zygon Invasion* delayed for now, this new batch of Target books presents us with two Roman adventures. (Perhaps they should have reprinted Donald Cotton's excellent novelisation of the First Doctor story *The Romans* to go with them.) The Roman shenanigans are a little more light-hearted here than in *The Eaters of Light* (reviewed next issue), but of course the story does have a darker side. The inevitable eruption provides a tragic conclusion to the lively society presented in the preceding pages. It's difficult to imagine the magnitude of the loss, but perhaps it's encapsulated in the date that Caecilius' son Quintus was hoping to line up, which is now very definitely off the cards.

As discussed, *The Fires of Pompeii* is presented here as a standalone story. And yet it still feels part of a bigger picture. Through Donna, we get to see the Doctor as he was reimagined for Russell T Davies' first producing stint on the series – battle-scarred and altogether more awe-inspiring than we'd seen before. Is this ancient history? Or a premonition of the future?

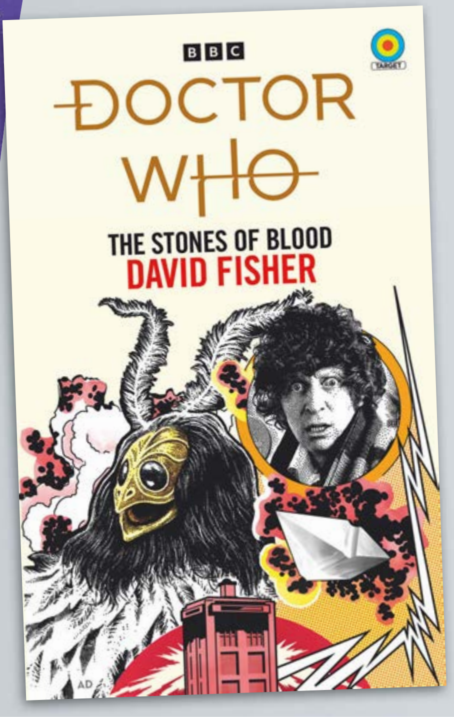
MICHAEL SMITH

Top left: Phil Davis as city augur Lucius Petrus Dextrus in *The Fires of Pompeii* (2008).

Top right: Peter Capaldi as Roman merchant Caecilius.

Left: Donna (Catherine Tate) and the Doctor (David Tennant), dressed to explore Pompeii.

The Stones of Blood The Androids of Tara



Books

Featuring The Fourth Doctor, Romana and K9
Written by David Fisher
BBC Books RRP £7.99 (paperback) £5.99 (digital)

Multiverse theories are currently something of a preoccupation among cultural commentators, but *Doctor Who* embraced multiple fictional dimensions from its earliest days. By 1965 there were three iterations of Terry Nation's original Dalek story – television original, novelisation and feature film. All different, all built from the same fictional bedrock. That tradition endures with two books in the latest roster of Target novelisations: the late David Fisher's glorious adaptations of his consecutive 1978 television adventures *The Stones of Blood* and *The Androids of Tara*.

These novelisations represent the fourth version of each story. Terrance Dicks provided whistlestop Target adaptations of them in 1980, but Fisher was invited to adapt both scripts as audiobooks in 2011-12. Those texts now provide the basis of these novels, which have been remoulded for print by editor Steve Cole.

Both books adapt tales from the quest-themed Key to Time season, and you'll be hard pushed to find two more joyous *Doctor Who* adventures. Fisher's love of language expands the worlds of both stories, adding texture and history to their characters. *The Stones of Blood* in particular takes supporting players like occultists Martha and de Vries and gives them a new viewpoint. *The Androids of Tara* takes the opportunity to add a potted history of its quasi-medieval society, providing a pleasingly logical reason for the planet's use of android technology.

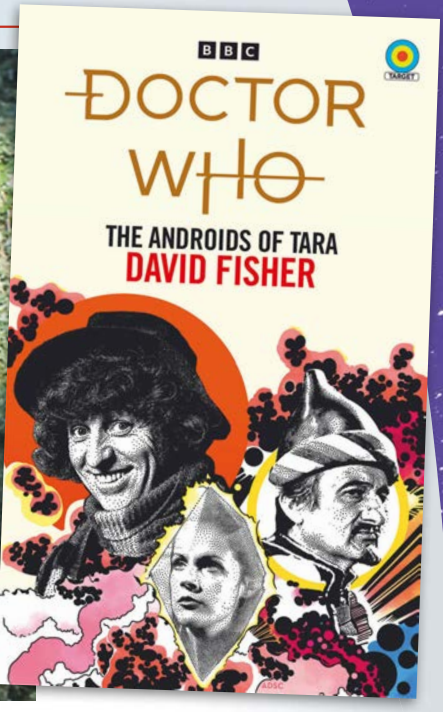
> You'll be hard pushed to find two more joyous adventures.

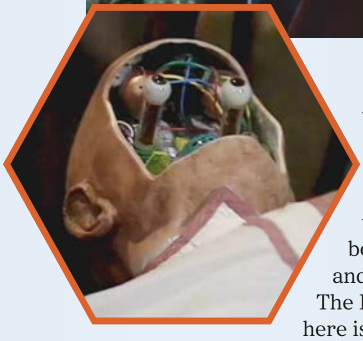
The Stones of Blood is a colourful slice of rural horror, spinning a heady mix of stone circles, goddess worship, sacrifice and hidden spaceships. The Doctor and Romana encounter the rather wonderful Professor Emilia Rumford, from whose viewpoint much of the story is observed. It's fun and breezy despite the subject matter, never straying too far from a witty aside or observation. And how can one resist a novel that describes a character as looking like a "discontented bulldog"?

Top right: Professor Emilia Rumford (Beatrix Lehmann) and the Doctor (Tom Baker) count the so-called 'Nine Travellers' in *The Stones of Blood* (1978).

Right: Romana (Mary Tamm) with the Doctor's hyperspace beam contraption.

Far right: Vivien Fay (Susan Engel) – aka the evil Cailleach.





As in *Tara*, the Doctor and Romana enjoy a relationship that zings between playful and combative. The Doctor here is a perfect embodiment of that era when Tom Baker's larger-than-life personality worked in harmony with the stories. Fisher underlines this in scenes where the Doctor challenges the prim justice machines, the Megara, and the story's villain, Vivien Fey.

T*he Androids of Tara* wears its romp credentials on a velvet sleeve, with Fisher relishing the political skulduggery of this feudal world. The search for the fourth segment of the Key to Time takes a back seat as the Doctor and Romana are embroiled in a plot to seize the throne of Tara by the wicked Count Grendel. As the true heir Prince Reynart is kidnapped, the Doctor turns tinkerer to keep the succession on track with an android double. Plot, counterplot, capture and recapture are rendered with great energy by Fisher, although some might be disappointed to see the infamous Taran wood beast replaced with a rhino-bear. In Count Grendel, Fisher gifted 1970s *Doctor Who* one of its most memorable villains, and he shines just as much on the page: "Count Grendel looked every inch a Gracht, in other words as proud as sin and as arrogant as the Devil."

Both *The Stones of Blood* and *The Androids of Tara* belong in the top tier of Target novelisations. They're a fitting legacy for one *Doctor Who*'s most inventive writers, a legacy given due credit in a foreword to *The Stones of Blood* by Fisher's son, Nick. While both adaptations are riotously good fun, full of texture and expansion, they remain beautifully faithful renditions of two classic television adventures. **MARK WRIGHT**

Cast in *Stones*

For BBC Books' *Doctor Who* editor Steve Cole, the opportunity to work on David Fisher's adaptations of *The Stones of Blood* and *The Androids of Tara* was "a crazy dream come true. In the 1970s you didn't get people who'd grown up loving *Doctor Who* then working on it.

"This was a fascinating situation where an industry professional who wrote some *Doctor Who* in the late 70s returned to it with their vision of Tom Baker's Doctor decades later." Although the Fourth Doctor's dialogue may have been constructed by scriptwriters, Steve points out that everything was filtered through lead actor Tom Baker: "Never is that more evident than in *The Androids of Tara*, when the Doctor drives down the price of his android-mending services from 1,000 gold pieces to 500. That scene wasn't in David Fisher's scripts, Terrance Dicks' novel or David's audiobook. It's a slightly different take on things."

Steve adopted a careful approach when preparing the audiobooks for their printed versions. "It's that difference between having a story related to you and having that story pinned down. You need to know where people are and what they're doing. I didn't want to change it too much because I was respecting David's work and standing, but I did give some lines back to Romana when they'd been taken out. I was able to reinstate some bits removed from the audio version, as [BBC Audio's] Michael Stevens supplied me with earlier drafts.

"Contributing to two of my favourite stories from their original writer was a responsibility, but it was really exciting to play with those words in a way that I hope was respectful and brought an extra dimension to the process."

Top left: Count Grendel (Peter Jeffrey) wrests the freshly-transmuted fourth segment of the Key to Time from Romana in *The Androids of Tara* (1978).

Top left inset: Prince Reynart's android.

Above: The Doctor, Zadek (Simon Lack) and Prince Reynart (Neville Jason) strike a bargain.

Above inset: The late David Fisher, writer of both adventures.

Left: Target Books editor Steve Cole.

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

BEYOND WAR GAMES CD BOX SET

Big Finish has launched a new series of full-cast audio adventures set immediately after *The War Games* (1969).

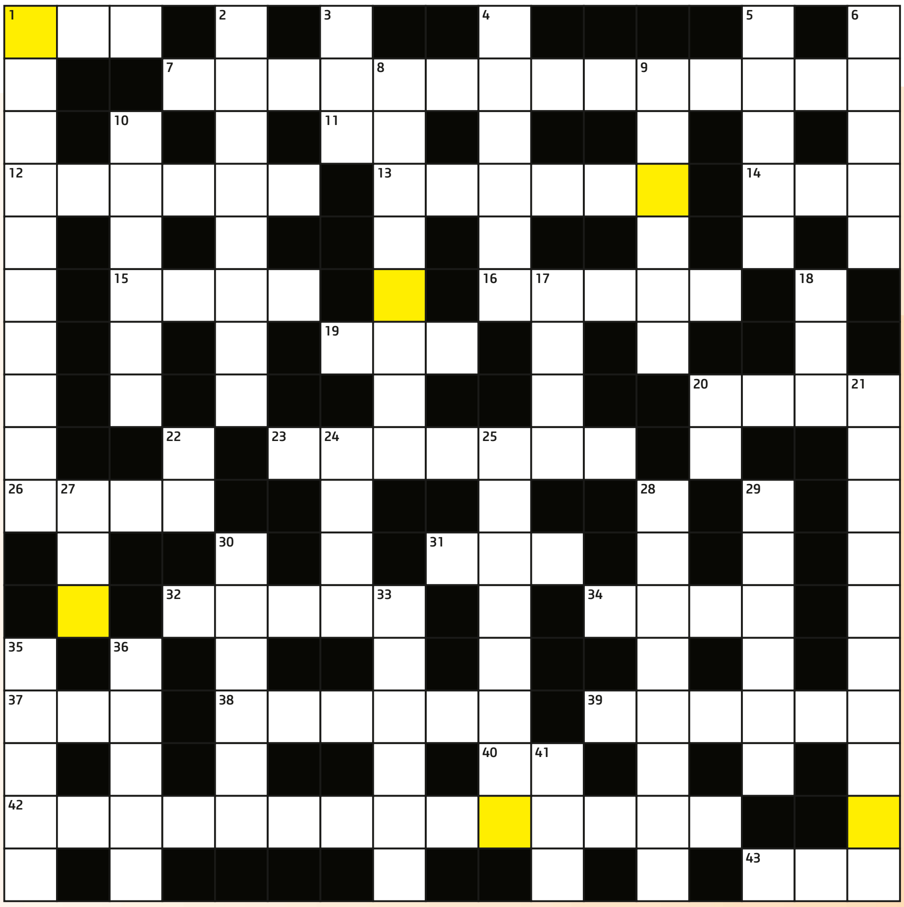
Beyond War Games stars Michael Troughton as the Doctor and contains two stories. In *The Final Beginning* by Mark Wright and Nicholas Briggs, the Doctor believes he has escaped exile – and a change in his appearance – but finds himself lost on a snowy alien world. Then, in *Wrath of the Ice Warriors* by Andrew Smith, the Doctor is plunged into the middle of a desperate mission... and is reunited with UNIT's Brigadier Lethbridge-Stewart (Jon Culshaw).

Beyond War Games is available now from *bigfinish.com*, priced £19.99 (CD plus digital) or £16.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an actor who has played the Doctor.

FULL CAST AUDIO DRAMA starring MICHAEL TROUGHTON
BBC
DOCTOR WHO
THE SECOND DOCTOR ADVENTURES
BEYOND WAR GAMES

Do you know your Enzu from your Epzo?

DWM CROSSWORD



ACROSS

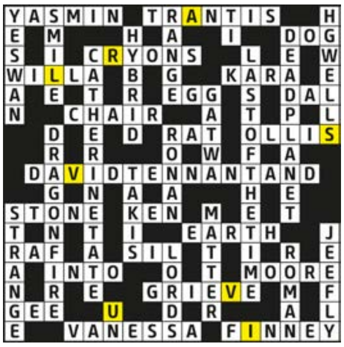
1 Former companion returning later this year (3)
7 They took Madam Ching's crew hostage (5,4,5)
11 Serial code of *The Power of the Daleks* (1,1)
12 ____ Villar – Mexican soldier who took part in the War Games (6)
13 Descendant of the great Lei Bao (4,2)
14 Dodo thought it was Whipsnade: The __ (3)
15 James ___ – played Nefred (4)
16 Michael ____ – played Magnus Greel (5)
19 One of the Savages (3)
20 The Mentor Kiv's title (4)
23 Caves beneath the surface of Kastria: _____ chambers (7)
26 Vicki was stranded there (4)
31 God worshipped by Za's tribe (3)
32 He defended Torchwood from the Daleks (5)
34 (and 28D) Sea Devil name for humans (4,8)
37 Creature eaten by the Krillitane (3)
38 Name given to Space Station J7 in the Target novelisation of *The Two Doctors* (6)
39 ____ *of the Dead* (6)
40 Harriet Jones, for example (1,1)
42 Where 2 Down was believed sunk (5,2,7)
43 The Empty Child wore a __ mask (3)

DOWN

1 Barrier that allowed the Thirteenth Doctor to open the TARDIS doors underwater (10)
2 (and 18D) Ji-Hun's ship (4,2,2,3)
3 *Abbrev* The Master's weapon (1,1,1)
4 The Sontarans, for example (6)
5 Former companion returning later this year (5)
6 Ally of Chessene (5)
8 Another name for gem worn by 13 Across (8)
9 Redcoat who met the Second Doctor (6)
10 Cotton's colleague (6)
17 Ben Daheer thought the Doctor might be from this Italian city (4)
18 See 2 Down
20 *Abbrev* Demonstrators in this US city burnt an effigy of the Earth President (1,1)
21 Rago and Toba (10)
22 Her uncle got her a job at UNIT (2)
24 Surname of actor who played the Doctor (4)
25 She played Romana (4,4)
27 Science teacher abducted by the Doctor (3)
28 See 34 Across
29 The sisters Maebh and Annabel (6)
30 Steven's panda Hi-Fi, perhaps (6)
33 Mickey Smith's mother in the Target novelisation of *Rose* (6)
35 Captain of the *Buccaneer* (5)
36 Sontaran nurse (5)
41 Camper killed by the Ogri (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SURVIVAL

TARGET NOVELISATIONS AUDIOBOOKS

BBC
DOCTOR WHO
THE EATERS OF LIGHT
RONA MUNRO
Read by Rebecca Benson

BBC
DOCTOR WHO
THE FIRES OF POMPEII
JAMES MORAN
Read by Clare Corbett

BBC Audio has published two brand-new additions to its range of *Doctor Who* audiobooks adapted from Target Books novelisations.

Each is based on a TV story by its original writer. *The Fires of Pompeii* by James Moran features the Tenth Doctor and Donna, and *The Eaters of Light* by Rona Munro features the Twelfth Doctor, Bill and Nardole.

The audiobooks are available now, RRP £20 (CD) and £9 (digital) each. Thanks to BBC Audio we've got **FIVE** sets of both titles to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

In the TV version of *The Eaters of Light* (2017), who played Vitus?
A Sam Adewunmi **B** Samuel L Jackson **C** Samuel Tweet

EMANCIPATION OF THE DALEKS AUDIOBOOK

BBC
DOCTOR WHO
THE AUDIO NOVELS
EMANCIPATION OF THE DALEKS

Emancipation of the Daleks, a Twelfth Doctor adventure written by Jonathan Morris and narrated by Dan Starkey, is the latest release in *The Audio Novels* series from Big Finish.

Bill Potts has an unexpected visitor: another Bill Potts from 20 years in the future. Bill summons the Doctor, who confirms that the other Bill is the genuine article. She has come to see her younger self for a reason – but she can't say what it is without creating a paradox!

History has been changed, and the Daleks have conquered the Earth, enslaving the human race. Bill is about to discover that her past, present and future are no longer her own…

Emancipation of the Daleks is available now from *bigfinish.com* as a digital download, priced £17.99. Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting a copy.

In *The Pilot* (2017), what did Bill say when she first entered the TARDIS?
A "You've been redecorating. I don't like it."
B "How do you fit all this stuff inside a police box?"
C "Is this a knock-through?"

DALEKS' INVASION EARTH 2150 A.D. BLU-RAY/UHD BLU-RAY STEELBOOK

The second *Doctor Who* movie, *Daleks' Invasion Earth 2150 A.D.* (1966), has been released as a Blu-ray/4K UHD Blu-ray steelbook by Studiocanal.

The film stars Peter Cushing as Dr Who, Bernard Cribbins as Tom Campbell, Jill Curzon as Louise and Roberta Tovey as Susan. This new edition has been remastered from the original camera negatives, ensuring that the picture quality has never looked better. In addition, there are exclusive new special features, including the documentary *The Dalek Legacy: Invasion Earth*.

DALEKS' INVASION EARTH

Daleks' Invasion Earth 2150 A.D. is also available as a limited collectors' edition box set, which includes a 64-page booklet, two posters, four art cards, a mini version of the forthcoming book *Dr. Who and the Daleks: The Official Story of the Films*, and – exclusive to the UK – a *Daleks' Invasion Earth 2150 A.D.* coin.

Thanks to Studiocanal we have **FIVE** copies of the steelbook to give away. If you'd like the chance to win one, answer this question correctly:

What is Tom Campbell's job in *Daleks' Invasion Earth 2150 A.D.*?
A Postman **B** Policeman **C** Dustman

UNIT: BRAVE NEW WORLD – SEABIRD ONE AUDIO DRAMA

Angela Bruce stars as Brigadier Winifred Bambera, reprising her role from *Battlefield* (1989), in *UNIT: Brave New World – Seabird One*. This box set contains three full-cast audio adventures: *Rogue State*, *Time Flies* and *Dark Side of the Moon*.

The Cold War is over, a new millennium is fast approaching, and Brigadier Bambera is the new head of UNIT. But in this shadowy, unpredictable world of deadly threats and hidden enemies, Bambera and her new team – Sergeant Jean-Paul Savarin and Dr Louise Rix – will need to prove their mettle. The stakes are higher than ever.

A FULL-CAST AUDIO DRAMA STARRING
ANGELA BRUCE ALEX JORDAN AND YEMISI OYINLOYE
BBC DOCTOR WHO
UNIT
BRAVE NEW WORLD
SEABIRD ONE

UNIT: Brave New World – Seabird One is available from *bigfinish.com*, priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

In *Battlefield*, which word did Bambera often exclaim?
A "Sugar!" **B** "Shame!" **C** "Shockeye!"

TERMS AND CONDITIONS The competitions open on Thursday 21 July 2022 and close at 23.59 on Wednesday 17 August 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**

RELEASED August
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

Comprises:

The Last Days of Freme
by **Lou Morgan**
The Passenger
by **David Llewellyn**
Collateral Victim
by **Alfie Shaw**
The First Days of Phaidon
by **Sophie Iles**

STARRING

Leela **Louise Jameson**
The General **Ken Bones**
Rassilon **Richard Armitage**
Sorn **Peter Bankolé**
Ephra **Zora Bishop**
Daleks **Nicholas Briggs**
Argatro **Daon Broni**
Narvin **Seán Carlsen**
Veklin **Beth Chalmers**
The Sentient Storm **Samuel Clemens**
Guard/Archivist/Phaedra **Charlotte Harris**
Rasmus **Chris Jarman**
Junior Warpwright **Lara Lemon**
Commander Daari **Hywel Morgan**
Neander **LJ Parkinson**
Ollistra **Carolyn Pickles**
Cato Kelgoth **Nicholas Rowe**
Bandar **Rish Shah**
Vibax/Gilla **Corrinne Wicks**
Porto/Bellaris **Eve Winters**

Gallifrey War Room
Allegiance

When Leela left the TARDIS to settle down on the Doctor's home planet of Gallifrey in *The Invasion of Time* (1978), it was the end of her televised adventures. But on audio, it became a new beginning. The original *Gallifrey* series (2004-16) and the *Gallifrey: Time War* sequel (2018-21) have developed Leela's character further, often through her friendship with another ex-companion, Romana.

"Leela started as a very intelligent but very uneducated warrior who lived off animal instinct," says Louise Jameson, who plays the role. "She knew right from wrong, but her go-to was one of aggression. If someone was being treated badly or something was very unfair, she had no qualms at all about murdering people. And we all know the *Doctor Who* ethos is far from that!

"The original writers trod a very clever line between keeping her aggressive, but also having her realise how intelligent and wise the Doctor was, allowing him to have much higher status than her and therefore be her tutor," she continues. "And I think the *Gallifrey* series has pursued that with Romana. Being on Gallifrey, Leela has become more and more educated, so we're now with a very different type of person. And although she still has those hugely high

Dalek Dubstep

Composer Howard Carter has created a unique musical backdrop for *Gallifrey: War Room*. Its roots lie in a video trailer for the series that premiered in February.

"We discovered that Howard had created 'Dalek dubstep'," recalls director Samuel Clemens. "That trailer was so big and grand, adding dance music to it just felt totally correct. It felt like a new way to experience this world."

The trailer music was so well received that it ended up influencing the score of the series proper. "Because the reaction to the trailer was so strong, we immediately felt like, 'This is the route we should go, and this is how we can make it different,'" says Samuel. "So I would say that, musically, you're going to get something that's slightly more modern. We're playing around with newer styles of synth. Obviously, the music is very synthy and very 1980s, and we're taking it where that natural progression would be next – rave, techno, dubstep and dance – and allowing that to infiltrate the score."

moral standards, she has a very different way of approaching any danger."

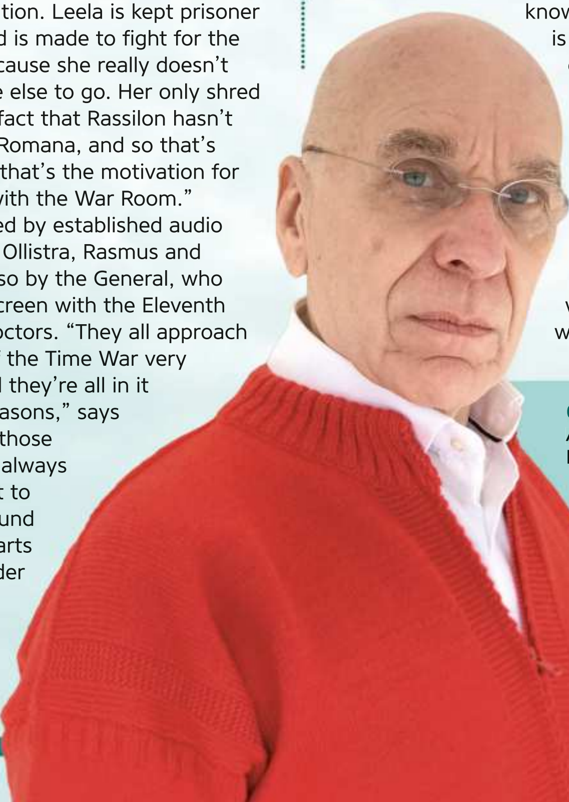
She'll face new challenges in August when the series is relaunched as *Gallifrey: War Room*. It begins with the Time Lords forcing Leela into service in the Time War. "She's treated appallingly," says Louise. "But she's also weirdly respected, because they know what an ally she can be if she's on your side."

Romana is out of the picture, but remains an influence on Leela. "She has, all the way through her on-screen and on-audio life, honoured her ancestors," says Louise, "and it's almost as if Romana has become one of them. Romana is family, and she would literally lay down her life for Romana."

There's a new creative team behind the scenes, with Heather Challands taking over as producer. "When *War Room* starts, the fight for Gallifrey's morality has been lost," she explains. "Whatever resistance Leela and Romana and the rest were trying to do, it's been quashed, and Rassilon rules without opposition. Leela is kept prisoner by Rassilon and is made to fight for the War Room, because she really doesn't have anywhere else to go. Her only shred of hope is the fact that Rassilon hasn't outright killed Romana, and so that's the leverage – that's the motivation for Leela to stay with the War Room."

Leela is joined by established audio characters like Ollistra, Rasmus and Veklin – and also by the General, who appeared on screen with the Eleventh and Twelfth Doctors. "They all approach the problem of the Time War very differently, and they're all in it for different reasons," says Heather. "And those reasons aren't always made apparent to the people around them. Leela starts completely under duress. She's fighting for the Gallifrey she knew – the Gallifrey that Romana fought for. The General I find very interesting, because he's not particularly one to stick his head above the parapet. He keeps his cards close to his chest, but he's very patriotic."

Although *War Room* does build on the earlier versions of *Gallifrey*, no prior knowledge of them is required. "What excites me is that it's a proper jumping-on point," says Heather. "It's opening the doors and saying, 'Look at all this cool stuff we've got to play with!'"



Opposite page: *Allegiance* cover art by Tom Newsom.

Top: Scenes from the *Gallifrey: War Rooms* trailer.

Above: Louise Jameson.

Left: Ken Bones.

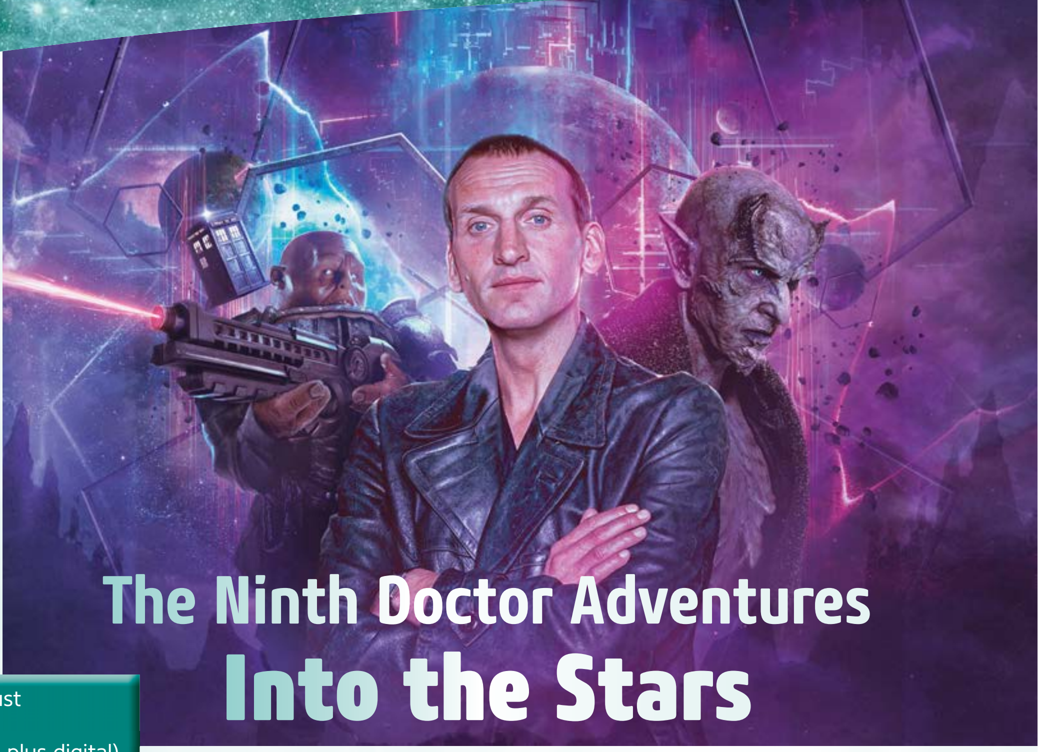
Focusing on the eponymous War Room helps give the new series its own identity. "I was very keen that we stripped it back," Heather continues. "We're looking at the seat of power. We're not going on the front lines. Everything is being directed from the War Room. And by doing that, you can look at very specific turning points and strategic decisions. You can tell smaller-scale stories that might have a larger consequence for the war."

> "Leela has become more and more educated, so we're now with a very different type of person." LOUISE JAMESON

"Every writer is allowed the freedom to explore a different problem," adds Samuel Clemens, the series' new director. "Some of them are more science fiction and more timey-wimey in their execution. Some are much more human and intimate, a lot smaller in scope.

"It's a little bit like Shakespearean *Doctor Who*," he continues. "It feels very grand and very important, with lots of fantastic actors locked with each other in enormous rooms with great things at stake. And the stakes in *Gallifrey* are always incredibly high, because it's not just life and death – it might be *all* life and death."

Having acted in the previous iteration of *Gallifrey*, Samuel understood how important it was to get the relaunch right. "I don't think I've ever been more nervous about a release than this," he admits. "It holds a real affection in fans' hearts. We really are trying to pay homage to what's gone before, but move it forward and do something a little different at the same time, to keep the fans on their toes..."



The Ninth Doctor Adventures

Into the Stars

RELEASED August
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

Comprises:
Salvation Nine
by **Timothy X Atack**
Last of the Zetacene
by **James Kettle**
Break the Ice by **Tim Foley**

STARRING
The Doctor **Christopher Eccleston**
Antinav Floris **Lily Bevan**
Succeeding/Robot **Nicolas Colicos**
The Rotter/Delius **Martyn Ellis**
Nel **Alice Feetham**
Gaznak **Josie Lawrence**
Jeanie/System **Amy Manson**
Selo/First Gyra **Maureen O'Brien**
Luton/Second Gyra **Joanne Pearce**
Navarch Al-Hanin **Pooja Shah**
Pal Andrews **Simon Shepherd**
Sontarans **Dan Starkey**
Dr Lenni Fisk **Thalissa Teixeira**
Kenton **Pip Torrens**

The Ninth Doctor is about to meet some of his oldest enemies – but the Sontarans on the ninth moon of Salvation aren't the clone warmongers you might expect.

"These Sontarans have broken free of their cultural programming and are living a much more organic life, in isolation from the world of war," says Dan Starkey, who voices Lopz and Illenx in *Salvation Nine*. "They're actually properly *alive* in a way that the regular Sontarans aren't. The Sontarans we usually meet are cogs within a war machine, but these guys have got their own village, they've got a lifespan which is much more something we'd recognise as human beings, and they're in touch with their environment."

Dan, who's played Sontarans in the TV series since 2008, feels there's always been variation within the species. "In the very first episodes that I did, with David Tennant, there were two different Sontarans," he says of *The Sontaran Stratagem* and *The Poison Sky*. "Staal was the general, and Skorr was much more straightforward – 'I just want to blow things up!' Staal was equally nasty and violent, but he was more of a strategist."

But the 'Niners', as they call themselves, are something completely new. "They've grown up in absentia from the Sontaran war context, so they've found their own way," says Dan. "Performance-wise, it's about filtering out the playground barking. You're doing a Sontaran voice, but the eyebrows are constantly up, and everything's actually quite delightful. They're pleased to be around and they all get on terribly well, so it's a Sontaran voice but with a smile in it. If there *is* shouting, it's more due to enthusiasm than wanting to destroy things!

> "These audios are about a Ninth Doctor who is loving life." TIM FOLEY

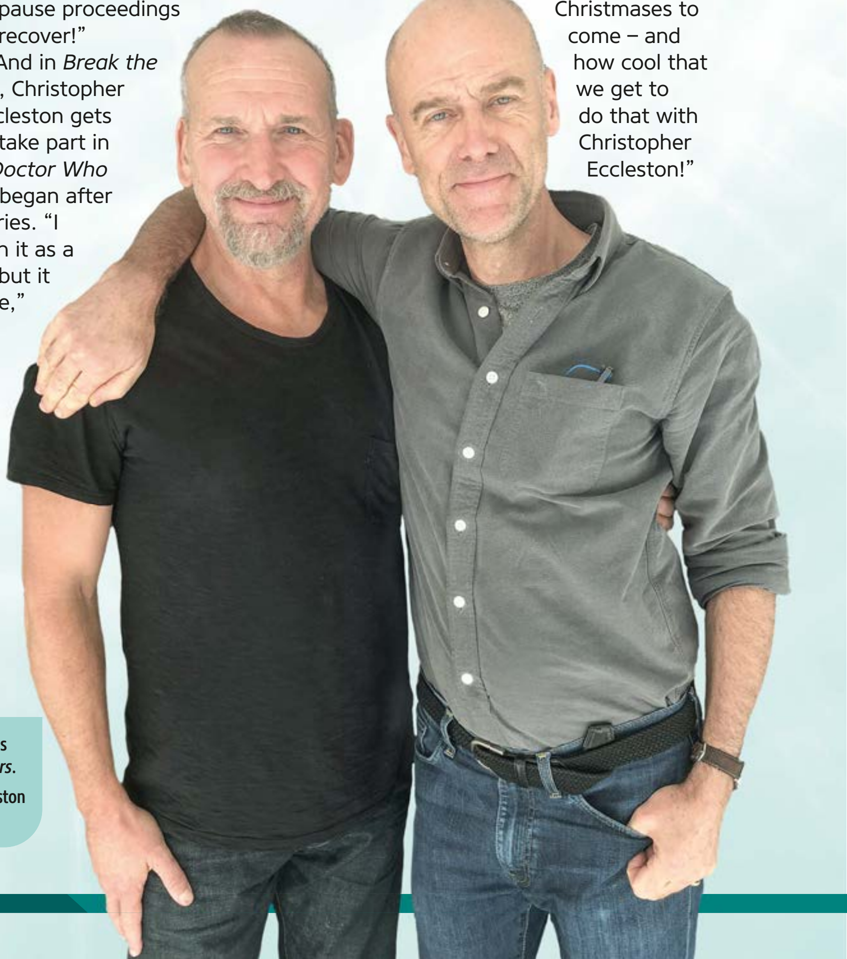
"It's very nicely drawn, and we do come to care about these characters," he adds. "Even though they initially seem a bit ridiculous, they're quite unique and interesting."

Into the Stars also includes *Last of the Zetacene*, guest-starring a familiar voice from the First Doctor's era. "One of the best aspects of this recording day was Maureen O'Brien's delight at playing her two characters, so utterly different to her usual role of Vicki," says director Helen Goldwyn. "She went into the whole thing with so much commitment, and seemed to thoroughly enjoy the chance to create new voices. We all laughed our socks off at her dancing spider – so much so that we had to pause proceedings to recover!"

And in *Break the Ice*, Christopher Eccleston gets to take part in a *Doctor Who* tradition that only began after he'd left the TV series. "I didn't actually pitch it as a Christmas special, but it quickly became one," explains its writer, Tim Foley. "We leaned into that full-heartedly. These audios are about a Ninth Doctor who is loving life, and that kind of joy fits well with a Christmassy episode."

Tim describes the story as "a big action romp", citing *Voyage of the Damned* (2007) and the car chase from *The Runaway Bride* (2006) as touchstones. There's also a seasonal threat in the form of Jack Frost. "I wanted him to be like a Christmassy Sutekh," says Tim, referencing the villain from 1975's *Pyramids of Mars*. "He's a very powerful foe, and he's got such a great voice.

"Even though it's coming out in August, I would love it if it becomes an audio that people listen to at Christmastime, in the way that I listen to [previous festive audios] *The Chimes of Midnight* or *Fairytale of Salzburg*," he adds. "It's about new stories for new Christmases to come – and how cool that we get to do that with Christopher Eccleston!"



Top: Caroline Tankersley's cover art for *Into the Stars*.
Right: Christopher Eccleston and Pip Torrens.

The Resurrection Plant

The idea at the heart of *The Resurrection Plant* has been with Will Hadcroft for almost 30 years. It started out as a possible storyline for a Seventh Doctor novel, submitted without success to Virgin's *New Adventures* range. When Will was invited to pitch ideas to BBC Audio, he revisited the concept, choosing to adapt it for the Second Doctor with Jamie and Zoe. And this time it was accepted.

"I can't find the original pitch – it's probably on an old hard drive somewhere," he says. "I've just been carrying it around in my head! There are particular details that are from the original story: the idea that it's a planetoid that was once pastoral, but has now been turned into this industrial thing, and the whole planet's like a giant machine."

This is Calico Three, home to the eponymous Resurrection Plant. "People are literally worked to death, resurrected back to life, worked to death again, and life is cheapened," Will explains. "The original title was *The Sanctity of Death*, because the sanctity of life meant nothing to them.

"So the original idea is intact: people being worked to death, and an Industrial Revolution-type vibe to it," he continues. "I live in the north-west of England, where the Industrial Revolution began, so that was an influence. I was also thinking back to when I was at school, learning about little boys sent up chimneys, and if they didn't unblock the chimney quick enough someone would light a fire in the grate and terrify them into getting on with it – cruel things like that. I wanted all that to be there."

It was up to sound designer David Roocroft to bring that quasi-historical setting to life. "We first encounter the Plant as a factory exterior in the distance," says David. "Then we gradually get closer and hear a gravel path leading to the creaking iron gates – all very 19th century – and we're plunged further into this environment when we follow Jamie being put to work at the foundry. But as we explore the compound, each floor has its own function and soundscape, like the jarringly high-tech computer lab, or the more sinister, Gothic-sounding area that houses the Resurrection Cylinders.

"When composing the music for this story, at times it felt fitting to build cues purely using vintage electronic sounds," David continues. "But for some of the interiors, there's a very blurred line between the scoring and sound designing the environments themselves. There are some spaces where the ambience is constructed from synth drones and environmental recordings that are melded together in a MIDI instrument, and I think there's a pleasingly odd character to these, where you can't necessarily tell where the room ends and the music begins."

While the core of Will's story is as he originally envisioned it in the 1990s, there's also a new twist. "I needed another element," he recalls. "When I thought of the additional plotline, that made it very exciting, because I was playing around with something to do with the programme's history. If I was going to mention something that the viewers in 1969 knew nothing about, and Jamie and Zoe knew nothing about, then I would have to do it in a very sneaky way, and the Doctor would have to be very coy and very careful.

"That really made it more interesting to write," he continues, "because the listener will be with the Doctor – they'll know why he's not revealing things, why he's being protective of the secret. So the joy of writing it was that I knew the audience would be in on it, but the companions wouldn't..." **DWM**

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FEATURING The Second Doctor, Jamie and Zoe
WRITTEN BY Will Hadcroft
READ BY Frazer Hines

Top: Details from *The Resurrection Plant*'s cover.

Above inset: Writer Will Hadcroft.

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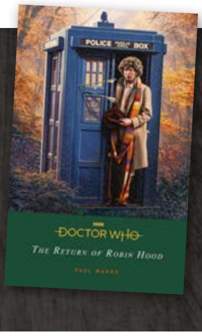

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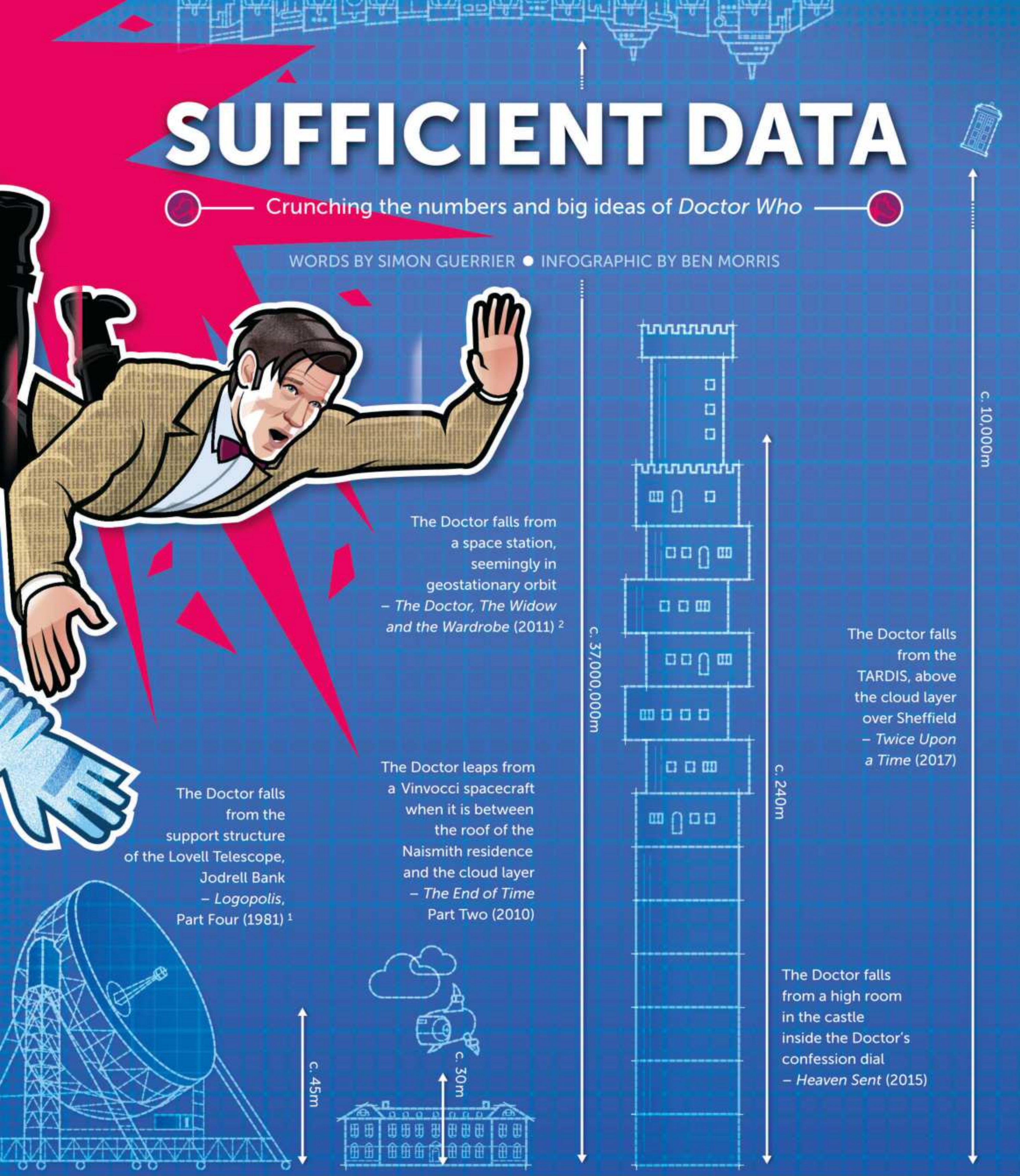

The Doctor falls from the support structure of the Lovell Telescope, Jodrell Bank – *Logopolis*, Part Four (1981) [1]

The Doctor leaps from a Vinvocci spacecraft when it is between the roof of the Naismith residence and the cloud layer – *The End of Time* Part Two (2010)

The Doctor falls from a space station, seemingly in geostationary orbit – *The Doctor, The Widow and the Wardrobe* (2011) [2]

The Doctor falls from a high room in the castle inside the Doctor's confession dial – *Heaven Sent* (2015)

The Doctor falls from the TARDIS, above the cloud layer over Sheffield – *Twice Upon a Time* (2017)

THE DOCTOR FALLS

A DEEP DIVE INTO THE DOCTOR'S LONGEST DROPS

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[1] This fall kills the Doctor; the Thirteenth Doctor suggests this took place at Jodrell Bank in *Spyfall* Part Two (2020).

[2] From this height, it would take days to reach Earth's surface!

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